



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Jan. 21st



THE "COWPER" RAPHAEL

Purchased by Duveen Bros.
from the Countess of Desborough.

Old English Furniture —and Period— Interior Decorations

Miss Counihan

59 East 52d St. New York

ANTIQUE CHINESE PORCELAINS

AND
ORIENTAL ART OBJECTS
S. CHAIT

416 Madison Avenue

New York

C. J. DEARDEN

OLD CHAIRS, etc.

7 East 41st Street New York

London Osaka Kyoto Boston

YAMANAKA & CO.

254 FIFTH AVENUE
NEW YORK

WORKS OF ART FROM THE FAR EAST

Shanghai Peking China

W. Scott Thurber

Foreign and American

PAINTINGS

ETCHINGS and MEZZOTINTS

Framing Expert Restoring

408 So. Michigan Boul., Chicago

FRANK PARTRIDGE

Old English Furniture

Antique Chinese Porcelains

& WORKS OF ART

741 FIFTH AVE. NEW YORK

26 King St., St. James' London

ALBERT ROULLIER

PRINTSELLER

Original Engravings and Etchings by Dürer, Rembrandt, Meryon, Whistler, Haden, Cameron, MacLaughlin, Masson, Nanteuil, Edelinck, OLD ENGLISH MEZZOTINTS, etc.

410 South Michigan Boulevard, Chicago

McDonough Art Galleries

Astor Court Bldg., 20 West 34th Street, New York

MODERN PAINTINGS

THE CARROLL ART GALLERIES

Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects

Specialists in Interior Decoration

9 East 44 Street

DURAND-RUEL

NEW YORK — PARIS

WINTER ACADEMY ROWS.

The veteran Academy of Design in the opinion of some, is in need of a press agent to stir up interest in its two annual exhibitions. Through the action of the Jury on its current Winter exhibition, in paring down the 1,300 or more offered pictures to 232 hung, the consequent rejection or non-hanging, when accepted, of a number of works by leading painters, but, above all, by the hanging in the Vanderbilt Gallery of two landscapes by the wife of the President, and the rejection of three bronzes by a young French woman sculptor it has, perhaps unconsciously, been a far better press agent for itself than could have been any hired one.

It will be some time before the echoes of the storm of opinions and counter opinions that these incidents have aroused in studios and galleries, will die away.

Some sensible, and some foolish talk, on the part of some of the Jurymen and Academy officials on these incidents, has been published in the dailies and is given briefly below.

MacNeil Calls Duck "Snappy."

The two sculptor members of the jury, Messrs. Herbert Adams and Hermon A. MacNeil, according to the N. Y. "Herald," when interviewed on the rejection of Mlle. Poupelet's three sculptures were of the opinion that the small bronze duck which was accepted, and which is on exhibition, ably proclaims Mlle. Poupelet's merits.

"That duck," said Mr. MacNeil, "has piquancy and snap. It is one of the best pieces of sculpture in the display. The two or three other little things by Mlle. Poupelet, which were submitted to the jury, were not particularly good—in fact, in my judgment there was something lacking about them. The large piece, 'Femme Assise a Sa Toilette,' which I understood has been bought by the Metropolitan Museum, was not submitted. If it had been it probably would have been accepted with the duck, or we might have left the duck out. You know, all the good things submitted cannot be accepted because the National Academy has such little space for its exhibitions."

Mr. Adams also was positive in his approval of the duck. When asked just what points of the bronze appealed to the jury, he said:

"It is a generally excellent artistic work."

Better Works Left Out.

"Mr. MacNeil recalled the Poupelet pieces rejected, when they were described to him—a terra cotta figure of a young woman leaning over to look at herself in water, the small bronze of a woman's head and the bronze, 'Cow Returning to the Stable.'"

"The greatest handicap, of course, is our lack of room," he remarked. "The little duck in bronze by Mlle. Poupelet which we accepted and are showing is a charming piece, full of life. There was no especial discussion of the rejected pieces. Let me say that many better works than those three were left out for lack of room. I know of Mlle. Poupelet's piece that the Metropolitan has bought, and may I suggest that the three unfortunate smaller works were not only smaller, but perhaps not so fine."

Miss Scudder Smiles.

Miss Scudder, the sculptor, who acted as Mlle. Poupelet's agent, and sent her works to the Academy, smiled when she heard Mr. MacNeil's word that Mlle. Poupelet's work lacked "character."

"Oh, but Mr. MacNeil could not have had a good view of them," she said softly. "He must have been hurried. Something must have prevented his ripe judgment on them."

To the "Sun's" Art reporter Mr. MacNeil stated that there were a number of reasons why the pieces didn't get in and, for himself, he thought they lacked character.

"Do you mean faulty technique?" he was asked.

"Well, no," he answered. Then he subscribed to a definition of character as follows: "That quality in a work of art which causes it to stimulate the thought or imagination of the beholder."

THE WILSON LANDSCAPES.

A "Revolutionary's" Views.

A "Revolutionary," a painter, whose offerings were not hung, interviewed in the "Evening Post," said:

"The idea of rejecting three bronzes of Mademoiselle Poupelet and accepting the Ellen A. Wilson canvases is something that we can't understand. Why, even in an effete monarchy like Great Britain such a thing would never happen. I remember one time when Princess Louise of Battenberg was inflamed with the idea that she could paint, and sent three pictures to the academy. Did they accept 'em? They did not. But we do, and I ask why?"

"It is very fine to know that Mrs. Wilson wants to paint. We are glad to hear it. It will get her closer to nature and improve and develop her character in many ways, but that is no reason why she should be in the academy, and some of us kept out. And do you notice where they put one of them? Right over the most popular canvas in the gallery, William M. Paxton's 'Morning Paper,' and next to Birge Harrison's 'Wharves of Quebec.' That space, to some unrecognized genius, would mean the same thing as ten years of work to his reputation."

A Geometrical Explanation.

"But the explanation of the hanging committee should clear away a world of doubt," says the "Evening Post." "It is a geometrical reason. In other words, Ellen A. Wilson's pictures fit two particular empty spaces on the wall. Hear H. P. Snell, who served with William S. Robinson as the hanging committee:

"Those paintings of Mrs. Wilson's do not mar the aspect of the wall. The hanging committee, which is always cursed, has to do the best it can with the three, which are really left-overs, in order to make the exhibition, as a whole, look well. We have to consider size and framing and tone—we can't put a Three that stands out like a buttress or seems to leave a gaping opening in just anywhere. Those pictures by Mrs. Wilson are modest, quietly framed, and subdued, they interfere with no other pictures, and, above all, they fit nicely in the places where we put them."

Mr. Alexander Explains.

W. S. Robinson, who, it is said, boarded at the same house in Lyme, Conn., where the Wilsons stayed when Mrs. Wilson was studying some years ago, would say nothing. He had a good deal to say, as a matter of fact, about the troubles of the hanging committee, but he would say nothing for publication.

Robert Vonnoh, a member of the jury of selection, who painted the much-talked-about Wilson group portrait, could not be found. Vonnoh is a Cornish (N. H.) man and painted Mrs. Wilson and daughters there last summer.

John W. Alexander, president of the Academy, endorsed Mr. Snell's explanation, and went a little further. (J. W. always goes a little further than his fellows when interviewed and, evidently "loves an audience.")

"Those pictures went before the jury just like all the pictures, and they are hung in the exhibition solely on their merits," he said. "They are true, gentle, attractive, and show a great deal of genuine feeling, and there is no justification for any reproach of the committee. As for Mademoiselle Poupelet—I was on the committee of the Metropolitan Museum that recommended the purchase of her bronze, and I will say that while the Academy accepted one of her figures, it rejected the others because there was simply no room for them."

Established over a Quarter Century

HENRY SCHULTHEIS CO.

Modern Paintings

Etchings Color Prints Frames

142 FULTON ST. 55 W. 4TH ST.
New York

E. MILCH GALLERY

939 Madison Avenue, New York
Between 74th and 75th Sts.

AMERICAN PAINTINGS

Rare Etchings, Mezzotints Printed in Colors,
Etc.; Artistic Framing, Regilding, Etc.
Restoring of Paintings.

Paintings by

AMERICAN ARTISTS

Choice Examples always on View

Small Bronzes—Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue

New York

GEORGE H. AINSLIE

PAINTINGS By GEORGE INNESS

AND OTHER NOTED AMERICAN ARTISTS

569 Fifth Ave. (at 46th St.) New York



Kelekian

OBJETS de COLLECTION

Rare Rugs, Egyptian, Greek
& Roman Antiquities. Persian,
Hispano-Moresque & Italian
Potteries. Gothic Sculpture.

709 FIFTH AVENUE

NEW YORK

2 PLACE VENDOME

PARIS

36 KASR-EL-NIL

CAIRO

MACOMBER COMPANY, Inc.

Insurers of Works of Art

Special attention given to this branch of insurance. The largest clientele in this country.

51 WALL STREET, NEW YORK

PICTURE FRAMES

Original designs on hand to select from
for both Pictures and Mirrors.

Etchings, Engravings and Other Prints

CLAUSEN ART ROOMS

621 Madison Avenue

Near 59th St.

Bertschmann & Maloy

Insurance on Pictures, etc.

AGAINST ALL RISKS ANYWHERE

Most of largest art dealers our customers to whom we can refer

18 EXCHANGE PLACE, NEW YORK

FRINK PICTURE LIGHTING

Is a guaranteed system of picture illumination,
which brings out the characteristics of each picture.

We make a specialty of picture and gallery lighting.

SEND FOR OUR BOOKLET

H. W. JOHNS MANVILLE CO.

Sole Selling Agents for Frink Products

NEW YORK AND EVERY LARGE CITY 1719

A R N O L D SELIGMANN

Works
of Art

7 W. 36th St., New York

23 Place Vendome, Paris

American Art News

VOL. XII, No. 13. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 2, 1914.

12 pages.

SINGLE COPIES, 10 CENTS.

KNOEDLER LOAN EXHIBITION.

Another important exhibition of early English masters is announced by Knoedler & Co., to open at their Galleries, No. 566 Fifth Ave., Jan. 15 next, and to continue through Jan. 31.

The exhibition will consist of 25 important loaned paintings by Gainsborough and 10 by Turner, and will be an art event. An admission fee will be charged, and the proceeds will be donated to those excellent organizations—the Artists' Fund and the Artists' Aid Societies.

LUXEMBOURG CONDEMNED.

M. de La Hante, a Royalist Deputy, last week in the Chamber, declared that the present Luxembourg museum was big enough if the original plans for the "National Museum of Living Painters" were adhered to. He said:

"It has become a bazaar of modern international art and contains many works of painters dead for thirty years. It contains many works absolutely without value. Take those out, and there is room enough.

"The Luxembourg should remain a national recompense for French artists awaiting admission to the Louvre. What is demanded of the Chamber is not an annex to the Luxembourg, but the creation of a great museum of international modern art. There the masterpieces of Whistler and other foreigners would receive due honor until some of them, in turn, are admitted to the Louvre."

M. de La Hante also severely criticised the seminary for the purpose proposed from the point of view of lighting.

ART GALLERY FOR AUSTRIA.

Archduke Friedrich has purchased the Augustine monastery near the palace in Vienna where his Albertina collection of drawings and engravings is housed, and intends building an adequate gallery for them. He presented the monastery as a Christmas gift to Austria.

TRIED TO SELL "MONA LISA."

Vincenzo Perugia, who stole the "Mona Lisa," examined in Rome last week, said he had tried to sell the picture to a representative of the late J. Pierpont Morgan, and also had offered the portrait to various dealers in London, Paris and Naples.

Perugia's statements amazed the court because, assuming his confession to be true, it is remarkable that none of the dealers notified the police.

"La Gioconda" was not, as has been so widely stated, stolen from Italy by Napoleon I. It was bought by Francis I from Leonardo himself and has been in France ever since that time. At the Revolution it became the property of the State.

THIEF'S ERROR SAVES ART.

A special cable to the Chicago "Examiner," states that a daring and partly successful effort to rob the new Pinakothek Museum, Munich, has aroused attention to the ease with which German galleries may be rifled. The thief carried off Boschoff's "First Snow," valued at \$1,000; Klenze's "Cloister Court" and Schumann's "Monkey and Dog," valued at \$2,000. He probably intended to take pictures from the Titian, Correggio and Rubens collections, but made a mistake in the darkness.

Old Roman Coins Found.

Valuable discoveries of Roman and Saxon relics, says the N. Y. "Tribune," have been made at the excavations on the Roman site at Lowbury, on the Berkshire Downs, four miles west of Goring-on-Thames, England. Under the guidance of the archaeological department of the University Reading a rectangular inclosure containing several barrows has been unearthed and seventy-two Roman coins, some as early as the second century, have been found.

The coins belonged to the reigns of Trajan, Antoninus and Marcus Aurelius. Other discoveries included a bronze signet ring, daggers and spearheads.

The skeleton of a Saxon warrior, fully armed, was found buried close at hand.

MEUNIER AT METROPOLITAN.

The oils and sculptures by Constantin Meunier, which are now on exhibition at the Carnegie Institute, Pittsburgh, where they were transferred this week from the Albright Gallery, Buffalo will be shown in New York under the auspices of Columbia University and it is said, at the Metropolitan Museum from Jan. 25.

WASH'N CROSSING THE RHINE.

According to some correspondence of the late Eastman Johnson, who was a pupil of E. Leutze, in the possession of Mrs. Johnson, Leutze's celebrated work, "Washington Crossing the Delaware," was painted by him on the banks of the Rhine, and German soldiers posed for the leading figures in the picture. An American flag was sent to Leutze, along with Revolutionary uniforms, and appears in the painting, although the Stars and Stripes were not adopted until more than a year after the historical event depicted.

Last Riggs Armor Shipment.

The last ten cases of the William Henry Riggs collection of armor have been shipped from Paris to the Metropolitan Museum. The shipment includes twelve XVI century full length portraits of men in armor, to be used as a decorative setting for the collection. The portraits include one of the famous Chevalier Bayard.

BERENSON IN BALTIMORE.

Mr. Bernhard Berenson the "Expert" on early Italian pictures, who recently arrived here from Florence, has been in Baltimore, examining and passing upon the paintings in the Walters Gallery, especially those of the Mazzantini collection, purchased some years ago by Mr. Walters.

OLD COINS UNEARTHED.

A silver dollar, date 1804, and understood to be worth \$3,500 for collection purposes, was found in New Haven, Conn., last week, by a workman who turned over with his shovel an old jar, seven feet below the surface of State Street. Under the bowl was a silver snuffbox made in Nuremberg, green with oxydization. The snuffbox contained a silver dollar, dated 1904, with letters around the edge in place of milling; silver dollar, 1798; three Connecticut copper coins, 1787; Connecticut State banknote for 40 shillings, date 1778; Continental note of 1775 for \$3; a watch made in Strassburg in 1731; a deed of property written in Old English, not yet deciphered, of date of 1697; a document dated 1728, with six imprints on it which appear to be imposts by the British Government. The hall mark on the snuffbox is of 1740.

FRAGONARD EXHIBITION.

With the remarkable exhibitions to open in mid-January at Duveen's and Knoedler's, respectively, of early English portraits sold by the former firm to American collectors during the past three years, as announced last week, and of loaned 25 Gainsboroughs and 10 Turners at Knoedler's, will come also the long anticipated exhibition of 34 Fragonards at the Gimpel and Wildenstein Galleries. The three exhibitions will attract a throng of art lovers from the country over.

Among the Fragonards to be shown is the beautiful "La Bonne Mere," sold by Gimpel and Wildenstein to Mr. S. Bertron of this city.

AWAITING AMERICAN BUYERS.

"London tradesmen, hotel proprietors, and dealers in antiques are already beginning to make preparations to reap their annual golden harvest from the free-spending Americans whose invasion beings after the turn of the year," says the London correspondent of the N. Y. "Times."

Evidence of preparedness on the part of the hard-headed Britishers to relieve their transatlantic cousins of their money is indicated by advertisements that are beginning to appear in the newspapers, including the following:

Americans have a craze to purchase valuable old pictures, furniture, clocks, china, etc.

You have probably heard of the enormous prices which, during the past few years, have been paid by wealthy Americans for old pictures, furniture, clocks, and china. This is not really surprising, because so many men in America, having risen to great wealth and being desirous of forming collections, come to England for this purpose, where there are probably more objects of art and antiquity to be found than in any other country in the world.

I am, therefore, prepared to purchase articles to any amount, in view of the visit of American clients during the approaching season.

A recent advertiser, offering for sale two alleged newly discovered Romneys, pointedly headed his advertisement:

"To Americans and others."

A recent advertiser, wishing to sell an alleged Velasquez attempted to capitalize patriotism by saying that his "masterpiece" would not be allowed to go to America.

A magnificent bookcase designed and put together by Robert Browning himself from specimens of XVII century carvings he had collected in his travels, and which stood in the drawing room of the Casa Guidi, was recently sold by order of the administrators of the estate of Browning's son. The dealer who bought it, widely advertised it thus:

It is to be hoped that this national heirloom may not be permitted to leave the British Isles, but rest here in a public museum or private collection for all time.

Those who object to the exportation of art objects from England to America may have another chance "to raise Cassandra's Chorus," as an Englishman once epigrammatically put it, when the ancient East Barsham Hall, a property rich in historic traditions, will be sold next year, by order of Lord Hastings.

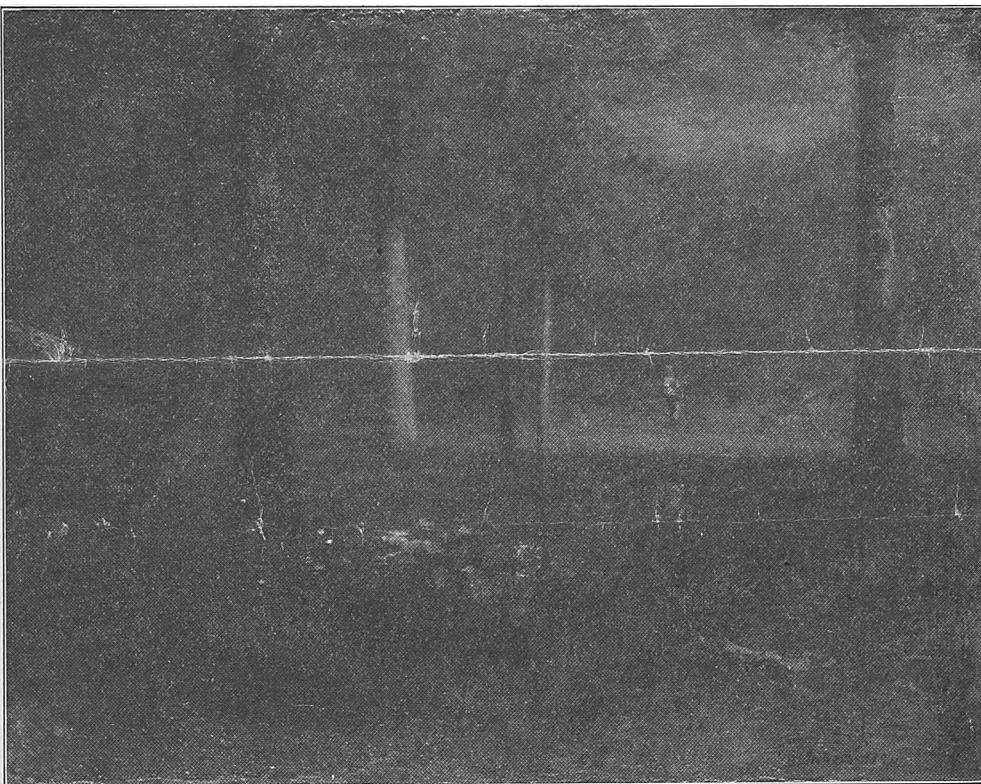
Of the old hall little remains, but there is a fine Tudor gatehouse, with towers and turrets, in excellent state of preservation, and with the arms of Henry VIII in bold relief over the wide archway.

LOST INNESS LANDSCAPE.

The landscape by George Inness, which Mrs. Hartley, daughter of the artist, discovered underneath a thick priming on an old canvas from the artist's studio, as was told in the ART News last week, and which was purchased by Mr. George Ainslie, is reproduced herewith.

It is signed and dated 1890, measures 36 by 46 inches, and is pronounced by Elliott Daingerfield, who has made a close study of the artist's work, as one of the greatest examples of his brush. The picture had been virtually lost for twenty years.

A three quarter length seated portrait of Dr. Parkhurst by Joel Nott Allen will be on view in the window of the Scott and Fowles galleries 590 Fifth Ave., Jan. 5-10. It is said to be an unusually good likeness.



"TWILIGHT GLEAM."

By George Inness.

Lost 20 years—accidentally found by artist's daughter.

Purchased by Mr. George Ainslie.

FINDS ART GEMS (?).

A "Madonna," by Murillo, believed to be the legendary "Madonna of the Children," has been found by Albert de Severius, a Chicago painter, in the attic of George McCulloch's home in Muncie, Ind., wrapped in a larger canvas supposed to be by Von Binkenboom, and, if so, worth \$50,000. De Severius is restoring the two canvases.

REJECTION BRINGS FAME.

"It is an ill wind that blows nobody good," says the N. Y. "Sun." "Here we have the unique spectacle of Mlle. Jean Poupelet profiting vastly more by the Academy's rejection of her interesting sculptures than she would have done had they been accepted. In the latter case they would have won their way slowly, appealing at first to the connoisseurs and by the praise of the latter spreading to the larger audience. By their rejection they come in a single day to public recognition.

FRENCH ART DISPLAY HERE.

A Special Cable to the "Sun" from Paris, says G. David Rosen, due to arrive N. Y. to-day on "La France," says that he told the "Sun" correspondent that the object of his visit is to arrange for an exhibition of modern French art abroad the "France" which will show it to be a development from Delacroix and Courbet, and that while cubism and the other extreme schools are mistakenly considered to be representative of the art of France, they are French neither in their origin nor their growth.

Charles Guerin, one of the principal exhibitors at the Autumn salon, is interesting himself in the scheme for an exhibition to be opened in March, to contain works by the exhibitors at the salon.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

M. E. LOUNSBERRY, Secretary,
15-17 East 40 Street.

CHICAGO, 403 McCormick Bldg.

WASHINGTON, D. C.—F. A. Schmidt,
719-13 St. N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—9 Rue Pasquier.

PARIS CORRESPONDENT—Mr. Robert
Dell, 9 Rue Pasquier.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

LONDON—17 Old Burlington St.

PARIS.—9 Rue Pasquier.

CHICAGO—403 McCormick Bldg.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co. 16 Doelenstraat

BERLIN.

American Woman's Club 49 Münchenerstrasse

Ed. Schulte 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais 84 Rue Royale

DUSSELDORF.

Galerie Alfred Flechtheim Alleestrasse 7

HAGUE.

Theo. Neuhuys 9 Oranjestraat

LONDON.

American Express Co. Haymarket

MUNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

Brooklyn Daily Eagle 53 Rue Cambon

Morgan, Harjes & Cie 31 Boul. Haussmann

American Express Co. 11 Rue Scribe

Munroe et Cie. 7 Rue Scribe

Thomas Cook & Son Place de l'Opera

Students' Hotel 4 Rue de Chevreuse

Lucien Lefebvre-Poinet 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

IMPORTANT NOTICE.

The Burlington Magazine, of London, universally recognized as the leading periodical dealing with the Fine Arts in the English language, has appointed Mr. James B. Townsend, of No. 15-17 East Fortieth St. (Anderson Building) as its American publisher, from January 1, 1914, and all orders and subscriptions should be sent to him, either directly, or through the trade in the usual way.

The Burlington Magazine is published at \$1 net a copy and the annual prepaid subscription is \$8.

The January number, orders for which can now be entered, will contain as frontispiece, a reproduction of "The Riposo," a drawing by William Blake in the Metropolitan Museum.

THE ACADEMY ROWS.

We give much space, elsewhere in this issue, to the disturbances in art circles, caused by the breaking out again of the old-time warfare between the "Outs," or the artists whose works were rejected or, sadder yet, were accepted by the Jury and not hung by the Hanging Committee of the current Winter Academy and the "Ins" or Academy officials and Jurymen. This year this familiar squabble has

been intensified by the acceptance and hanging of two landscapes by Mrs. Wilson, wife of the President, and until recently without reputation as a painter, and on the walls of the best, or Vanderbilt Gallery, and by the rejection of three sculptures by a young Frenchwoman, whose work has found the favor of purchase by the Luxembourg and the Metropolitan Museum, and which were sent to the Academy by her friend and admirer, Miss Janet Scudder, herself an American sculptor of reputation.

It is a delicate and difficult matter to discuss the question of the acceptance of Mrs. Wilson's landscapes and the turning down of the work of such well known and leading painters, for example, as Ben Foster, Charles Warren Eaton, Joseph Boston, Mary MacComber, Louise Huestis and others. There is a certain courtesy due the President's wife, and in all lands where art at all flourishes, pictures or sculptures done by its sovereigns or royalties have been and are accepted and placed in the displays of its leading Academies or Museums, for loyal, patriotic and complimentary reasons, apart from intrinsic merit. We do not believe that the Academy Jury was actuated, as has been suggested, in accepting and hanging the Wilson landscapes by any thought of possibly increased admission fees, due to the presence of the paintings.

We also believe the pictures were accepted through natural courtesy, but we can, at the same time, appreciate, to some extent, the feelings of those artists whose works were refused or not hung, and who are given as an explanation "lack of space."

John W. Alexander, President of the Academy, past master of social and art politics and policy, explains the situation as to the Wilson landscapes, to an "Evening Post" reporter, and his characteristic remarks we quote elsewhere. Why should Mr. Bryan seek for Diplomats, further than the Alexander home?

The rejection of the three Poupelet bronzes, even with the admittance of one other, which Mr. MacNiel amusingly terms "a Snappy Duck," seems to us a regrettable occurrence. Can it be possible that Mlle. Poupelet's foreign birth and residence weighed with the Jury? If so, how about Boldini's hysterical, wretched, portrait of Mrs. Clarence Mackay, that Mr. Alexander and others, if inside Academy reports are correct, fought in over the opposition of many of the Jury of the Winter Academy, some years ago, and hung in the place of honor in the Centre Gallery. If the general supposition as to the rejection of Mlle. Poupelet's works, on the ground of her being a foreigner is well founded, it convicts the Winter Academy Jury, and especially Messrs. MacNiel and Adams, of grave inconsistency, to say the least.

SPANISH OLD MASTERS.

Illustrated Catalogs of the remarkable exhibition of Old Spanish Masters, now on at the Grafton Galleries, London, can be had at the ART NEWS N. Y. Office at \$3.25 each.

PLANS "REJECTED" DISPLAY.

Ernest Albert, an artist residing in New Rochelle, and whose work was presumably turned down by the Winter Academy Jury, has sent out an appeal to those painters, whose work was rejected or, if accepted, not hung, at the current Winter display, to send him their names and addresses, so that they may have notice of a near meeting to arrange for an exhibition of pictures accepted but not hung.

Mr. Albert's idea and plan are commendable, but it is to be feared he will be a sadly disappointed man. In the heyday of its youth, some nine years ago, and when there was almost a universal howl over the rejection and non-hanging of pictures by an Academy Jury, the ART NEWS, rashly concluding that the average American painter had something of the same courage and backbone possessed by his modern French and English fellow, and which has inspired the Salon des Refusés in Paris, and the Allied Artists Associations shows in London, undertook to organize a similar display to that which Mr. Albert now plans.

Plan Has Been Tried.

It was not long before the ART NEWS learned that the better known artists, and in many cases the stronger, who had been turned down, while they raged and growled in private, and in their studios and clubs, had no real wish to make themselves unpopular with the Academy officials, and to place themselves on a possible "black list" for future and happily, more generous Juries, while the lesser known and weaker artists decided that it was not commercially wise to advertise themselves, through a "Salon of the Rejected," that the Academy "would have none of them." And so the plan "died a' bornin," as will Mr. Albert's, in all probability.

Insufficient Space the Trouble.

It would seem that those painters and sculptors, but especially the painters (for it would appear that there would have been plenty of room for Mlle. Poupelet's rejected bronzes), whose work was not accepted by the Academy Jury, or hung by the Committee this year—overlook, or fail to perceive the crux of the whole matter—namely, the insufficient space at the Academy's disposal in the Fine Arts Building, for any showing of the works offered that will not be condemned because the floors and walls are crowded, on the one hand, or on the other, because too many works are rejected. Compare the Winter displays of last and this season, for example. Last Winter the walls were crowded, and the howl went up that the show was a poor and weak one. This Winter, with only 119 sculptures, and 232 pictures placed and hung, there is a worse howl from those whose works have not been placed or hung, but the press and public call the display "a good and strong one."

Why this change? Simply because with sculptures well placed and pictures hung, well spaced and on two lines at most, the effect is good. When New York gets, if it ever does, in John Alexander's lifetime, the Galleries, it should have for Academy and other large displays, even such as those of the Philadelphia Academy, or better of the Carnegie Institute at Pittsburgh, or of the Chicago Art Institute—then may disappear these recurrent howls and complaints against Academy Juries, although there is food for thought in Carroll Beckwith's plan, published elsewhere, for the revival or starting again the Society of American Artists.

CORRESPONDENCE

"Snappy Duck" MacNeil.

Editor AMERICAN ART NEWS.

Dear Sir:

Strange how a chance remark will render a man, perhaps who should be famous for serious achievements, best known on other lines.

Ward McAllister will be best remembered as having announced that New York Society composed a "Four Hundred," William H. Vanderbilt is best recalled by his remark "The public be d—d," and now comes that good sculptor, Herman MacNeil, who it can be safely predicted, will be always hereafter best known in the American Art world, at least, by his having characterized Mlle. Poupelet's bronze, which he and his fellow sculptor, Herbert Adams, passed into the Winter Academy as "A Snappy Duck." Hail to Thee "Snappy Duck" MacNeil!

Yours very truly,

A Duck Lover.

New York, Dec. 30, 1913.

Another Remarkable Coincidence.

Editor AMERICAN ART NEWS.

Dear Sir:

I perused with considerable pleasure your interesting article, appearing in a recent issue of your valuable paper under title of "A Remarkable Coincidence" for I know beyond any possible question of doubt that "Spooks" do, very often, play pranks of the kind you mention, before finally severing their connection with old mother earth.

A case came under my personal attention only a short time ago, where a collector of "Works of Art" bought a "Corot" from a certain reputable dealer (in a nameless town), which was subsequently found, to have some queer little "kinks" in its technique, but, rather than acknowledge that he had been "baked brown" Mr. Collector (who was some "expert" himself) held his peace, pending an opportunity to even up. Wet feet and iced sherbet, however, developed pneumonia, and he had no time to adjust matters with his dealer friend.

Now the remarkable coincidence in the present narrative is, that the identical dealer above referred to, was called in to appraise the deceased collector's "Art Works" and while contemplating the incomparable atmosphere and characteristic technique of the "Corot," with the view of fixing upon a fair and honest price for the heirs, the picture fell from its nail, injuring the reputable dealer severely. There is no question in my mind that, in this instance, the disembodied spirit of "Mr. Collector," had postponed its trip temporarily, in order to be present at the appraisal.

This is a true story, and in relating it I wish it to be distinctly understood, that nothing is intended, by inference or otherwise, to connect it in any way with the story you relate.

A Corot Echo.

P. S.—I think the gentleman you mention in your story is to be congratulated that he was abroad when his picture fell. Boston, Mass., Dec. 29, 1913.

Beckwith on Academy.

Editor AMERICAN ART NEWS.

Dear Sir:

Is there any way of arousing interest in the members of my profession who are without the walls of the National Academy of Design again to form an organization similar to what was known as the Society of American Artists?

One of the calamities to our national art was the absorption of that society by the Academy. It crushed initiative and already has thrown us back a decade. The galleries of the Academy are insufficient in size, and today very few of our Academicians are seen upon its walls, which is unfortunate for the public as well as for the exhibition.

There is ample room for two separate organizations, one conservative and the other, if you will, radical. The body of Academicians and associates I do not consider today as endorsing many of the actions of their jury and governing boards in their tendency to be so-called modern, and the outsiders have just grounds for criticism. Hence the wisdom of two separate organizations and exhibitions.

That they may again lose their initial vitality and fall a prey one to the other may be inevitable, but the time is ripe for the formation of another strong society of artists. The Academy may then continue its influence in its schools and conserve its

(Continued on page 5.)

EXHIBITION CALENDAR FOR ARTISTS.

CONN. ACADEMY FINE ARTS, Hartford, Conn.

Annual Exhibition Oils and Sculpture.

Exhibits received Wiley & Son, 732 Main St., Hartford, Conn., on
or before Jan. 12
Opens Jan. 17
Closes Jan. 31

NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.

Winter Exhibition.

Closes Jan. 18-1914

PENNSYLVANIA ACADEMY OF FINE ARTS.

109th Annual Exhibition.

Exhibits received at Academy on or before Jan. 19, or at Budworth's
414 West 52 St., N. Y., same date.

Entry cards to Sec'y Academy by Jan. 6.

Opens Feb. 8
Closes Mar. 29

ART INSTITUTE OF CHICAGO,

Annual exhibition Society of Western Artists.

Closes Jan. 24, 1914

ARCHITECTURAL LEAGUE OF NEW YORK.

Annual Exhibition Fine Arts Building, Feb. 2-22.

Exhibits received Jan. 22-23

Opens Feb. 8, 1914

Closes Feb. 28, 1914

WITH THE ARTISTS

The last date for entry cards for the coming Pa. Academy exhibition will be Tuesday next Jan. 6.

John Flanagan is at work upon four male figures for the Panama-Pacific Exposition. The subjects which will be life size are "Philosophy," "Religion" and "War." They will be placed on the tower gate at the entrance to the Administration Building. He has also nearly completed a life-sized, full-length bas-relief portrait of Mr. Buckley, of Hartford, Conn. The work, which will be cast in bronze, shows the sitter at his office desk. It is fourteen feet in height, is an unusually individual composition, and is one of the best portraits of this character that New York has seen in many a day. Another panel of the same size will bear an inscription, above which will be a Tympanum bearing the Buckley coat of arms. Both will be placed in the corridor of the Aetna Building.

Hayley Lever, the English artist, whose individual dock scenes and boat pictures have won him reputation in New York, has taken a studio in the Miller Building, 1931 Broadway, where he will remain until Spring. One of his important canvases is well hung in the Academy exhibition.

Gustave Wiegand is spending the Winter painting at Blue Mountain Lake, N. Y., where he is at work on a number of snow pictures. These, with some of his favorite birch tree subjects which he will paint next Spring and Summer, will probably be shown next season, when he will hold a one man show in one of the leading galleries.

F. W. Simmons arrived last week on his way to Cleveland, Ohio, where he will exhibit his canvases. He expects to make a display in this city early in the Spring.

M. Seymour Bloodgood, whose studio is at 1947 Broadway, is showing a number of his recent landscapes and also some paintings of Yellowstone Park and the Yosemite, the latter brilliant in color and faithful.

ARTISTS ATTENTION.

Three prizes for the three best designs suitable for either Christmas, New Year's or Easter post cards are offered by the Stecher Lithographic Co., of Rochester, N. Y.

The designs must be original and in a series of six designs, one of them finished in colors and the other five made to match, and can be executed in either pencil tracing or by a rough suggestion. The size of card must be 3 7-16 x 5 in., or, if preferred, double that size, and the designs must be suitable for the holiday trade.

The Company reserves the right to keep any of the designs, and will pay \$10.00 for each one submitted, if retained, while the three designs selected for prizes will be the Company's property and, if it desires to have the other five subjects finished in colors, the artist can do so, and the Company will then pay an additional \$5.00 to \$10.00 for each design, price depending upon the subject.

The Company reserves the right to copy-right in its name any or all designs which it may select and pay for.

Designs must be submitted by April 1, 1914. The prizes will be \$100 for first selection; \$50 for second, and \$25 for third selection, and three judges will pass upon the designs and award the prizes, having the right to reject any design not suitable for competition.

EZEKIEL'S "POE" BURNED.

Moses Ezekiel, the American sculptor, says the "Times," recently furnished for the Edgar Poe Monument Commission of Baltimore, a figure of the poet seated and listening to inspiring voices. He shipped it to Berlin to enable a casting to be made, but a fire took place in the Custom House on the frontier and everything there was destroyed, including Mr. Ezekiel's figure.



LANDSCAPE.

A. Poitevin.

In collection Alfred I. Du Pont—"Nemours," Wilmington, Del.

Mr. Ezekiel is out about \$7,000 because the packer did not insure the figure and Baltimore will have to wait at least another year for the monument.

SALMAGUNDIANS IN COSTUME.

Last Saturday evening the Salmagundi Club enjoyed its annual costume dinner at the Clubhouse, No. 14 West 12 St. The large gallery was decorated with American Beauty roses on the cabled order from Paris of Mr. J. Francis Saltus, who also gave the two gold medals awarded to the handsomest costumes. The following artists personated the following characters: Leo Mielziner, Othello; Edward Penfield, Spanish cavalier; Henry Rittenberg, English costermonger; H. F. Waltman, French cabby; Frank Russell Green, Tommy Atkins; C. F. Chapman, Aunt Jemima; Gifford Beal, Spanish cavalier; W. Granville Smith, a Heidelberg student; Ivan Olinsky, Persian; Paul Dougherty, Greek; F. G. Cooper, Chinaman; John Ward Dunsmore, Cardinal Richelieu; William Jean Beauley, Napoleon; Hy Mayer, William Jennings Bryan; W. H. Shelton, civil war veteran; Dr. H. S. Oppenheimer, student; Arthur Little, sailor; Frank A. Bicknell, King Ferdinand, and W. H. Dunstan, cowboy. There was also a hospital corps, ready for service, composed of Drs. Dyas, Southwick and Thomas.

ARTISTS ATTENTION!

1st Prize - - - - \$100.00
2d Prize - - - - 50.00
3d Prize - - - - 25.00

The above prizes will be paid for the best original designs suitable for post cards for either Christmas, New Year or Easter designs. For full particulars address

STECHE LITHOGRAPHIC CO.
Post Card Dept., Rochester, N. Y.

CORRESPONDENCE.

(Continued from page 4.)

classical traditions, which many of us consider worthy of preservation.

Carroll Beckwith.

New York, Dec. 30, 1913.

The Detective Camera.

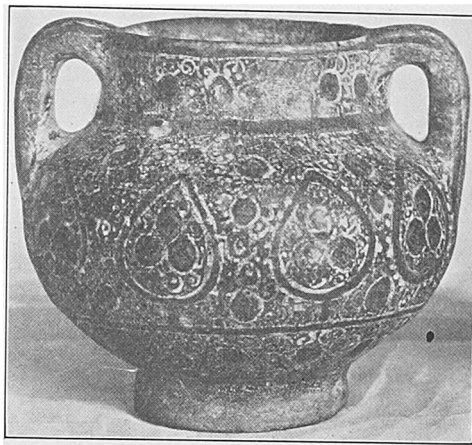
Prof. Laurie Writes on His Discovery.

Editor AMERICAN ART NEWS.

I have just read with great interest the letter of Mr. Carroll Beckwith, in your issue of Nov. 29 ult., and have much pleasure in confirming, from my own experience, his statement as to the value of the scientific study of brushwork in painting.

My own experience entirely confirms his statement that every artist who develops a personality—and all great artists have done so—has his inevitable method of laying on his color. The extent to which this method may be slightly modified throughout his career, is a question on which I have not yet got full data, but I have been surprised myself to find how completely the painter may change his apparent style, as judged by the finished picture, and yet when his method of laying on paint is carefully analyzed it is found to be essentially the same as in his earlier work.

There are, on the other hand, periods in the history of art, when similar methods of painting were used, and every attempt made to obliterate the characteristic strokes, and in these cases identification by means of microphotography is much more difficult, though not impossible. But in the great Masters of the 17th and 18th centuries the characteristic touches of the artist can inevitably be recognized.



SMALL MEDIAN-PERSIAN VASE.

In Agopian Sale, Jan. 6-9.

Mr. Seyffert Explains.

Editor AMERICAN ART NEWS.

Dear Sir:

I note in the article on the exhibition now on view at the Philadelphia Art Club, in a recent issue of the ART NEWS, that I am requested by Mr. Fitzgerald, your Phila. correspondent, to give the public and the Sketch Club of Philadelphia, a reason why my picture entitled, "An Old Volendam Couple," now hanging in the Art Club, is not filling the space left for one of my canvases, at the Sketch Club.

The reason is obvious to anyone who has been to the Sketch Club on any day after the Press view. The space which was left for me in the exhibition was filled by the painting I had promised to send to it, two days after the opening of the show. The delay was caused by the picture not arriving from Pittsburgh before that time.

I would suggest that Mr. Fitzgerald visit the Sketch Club and verify my statement.

Very truly yours,

Leopold Seyffert.

10 S. 18 St., Phila., Pa.
Dec. 30, 1913.

Did Not "Assist" Whistler.

Editor AMERICAN ART NEWS.

Dear Sir:

In your issue of Dec. 13, I notice an item on my work, now shown in Chicago, in which it is stated that I assisted the late Mr. Whistler in the decoration of the famous "Peacock Room," in Detroit, a statement that I have seen in other publications. My friendship with Mr. Whistler began some time after the room was finished, and while I should have been proud to have assisted him in the room or anything else, the fact is he was the sort of man who required assistance from nobody.

I wish you would correct this impression.

Very truly yours,

H. M. Rosenberg.

Dennis Bldg., Halifax, N. S.
Dec. 27, 1913.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

PICTURE RESTORATION.
M. J. ROUGERON. 452 Fifth Ave., Cor. 40th St.
Cleaning, Re-touching, Re-glazing, Re-varnishing,
Re-lining, Transposing.
Old and Modern Paintings.
Highest references from Museums, Collectors, Art Dealers.

Craftsman Restaurant

IN THE CRAFTSMAN BUILDING
THIRTY-EIGHTH AND THIRTY-NINTH STREETS
EAST OF FIFTH AVENUE — NEW YORK

CONVENIENT LOCATION :: PICTURESQUE
INTERIOR :: :: JAPANESE SERVICE

National Academy of Design
215 WEST 57th STREET

WINTER EXHIBITION

Open Day and Evening

ADMISSION FIFTY CENTS

To Artists

The Old St. Denis Hotel, Broadway
Under New Management

COLONIAL RESTAURANT

Dinner 75c. Lunch 35c.
Dancing

I sympathize with what Mr. Beckwith says as to "disputed authorities." One of my main difficulties is to get solid ground for my collection, by starting with undoubted pedigree pictures of the artist under consideration, and the matter becomes still more complicated when we are dealing with an artist who really ran a picture factory, like Rubens; but all these difficulties can be overcome by time and labor; and every day I find myself on surer ground, as my collection of photographs increases. I am, Yours faithfully,

A. P. Laurie.

Principal of Heriot-Watt College, and Professor of Chemistry, Royal Academy of Arts, London. Edinburgh, Dec. 16, 1913.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Academy of Design (Nat'l), 215 West 57 St.—Annual Winter exhibition, open daily to Jan. 19.
- Brown-Robertson Gallery, 707 Fifth Ave.—Dry-point and soft line etchings, by Thomas R. Manley, to Jan. 14.
- British Imperial Club, 108 East 30 St.—Watercolors by Louisa M. Maury, to Jan. 10.
- Carroll Art Gallery, 9 East 44 St.—Paintings and drawings by Arthur B. Davies and decorative screens by Robert W. Chanler, through Jan. 15.
- Charles, of London, 718 Fifth Ave.—Grosvenor Thomas collection old English stained glass.
- Daniel Gallery, 2 West 47 St.—A group of modern painters, through Jan. 5.
- Daniel Gallery, 2 West 47 St.—Works by Samuel Halpert, Jan. 6-20.
- Dreier Gallery, 560 Fifth Ave.—Davies' porcelains, to Jan. 11.
- Durand-Ruel Galleries, 12 East 57 St.—Exhibition of still-lives and flowers, by Manet, Monet, Pissarro, Renoir, Sisley, André and d'Espagnat, to Jan. 14.
- Folsom Galleries, 396 Fifth Ave.—Paintings by Roswell M. Shurtleff, through Jan. 16. Theatrical Etudes by R. Wenger, to Jan. 17.
- Victor G. Fischer Galleries, 467 Fifth Ave.—18th century French paintings, and German Primitives.
- Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.
- E. M. Hodgkins' Galleries, 630 Fifth Ave.—Drawings by Richard Cosway.
- Katz Galleries, 103 West 74 St.—Engravings by Arlent Edwards and others, to Jan. 15.
- Knoedler Galleries, 556 Fifth Ave.—Paintings of the Panama Canal, by Jonas Lie, to Jan. 10. Oils by Mrs. Henry Motet, Jan. 3-10.
- Macbeth Galleries, 450 Fifth Ave.—Group exhibition by six American artists and drawings of wild fowl by Frank A. Benson, Jan. 6-19.
- Macdowell Club, 108 West 55 St.—Ninth group exhibition, to Jan. 6. Tenth group, Jan. 8-20.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.
- Montross Galleries, 550 Fifth Ave.—Paintings by Hugo Ballin, Jan. 2-16.
- Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes by Alfred Vickers.
- National Arts Club, 119 East 19 St.—Special members exhibition, Jan. 7-Feb. 1.
- New York School of Applied Design, 160 Lexington Ave.—Landscapes by Charles Ebert, Jan. 3-Feb. 1.
- New York Public Library, Room 321—The making of an etching, Room 316, exhibition of etchings by Frank Brangwyn, to Jan. 15. Etchings by A. T. Millar. Engravings of the 15th and 16th centuries, on indefinitely.
- Photo-Secession Gallery, 291 Fifth Ave.—Recent drawings, pastels and watercolors by A. Walkowitz, to Jan. 3.
- Powell Gallery, 983 Sixth Ave.—Aquarelles and drawings by Carton Moorepark, to Jan. 12.
- Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England, purchased direct from Heir Apparent, son of Earl of Clanwilliam.

COMING BOOK AND ART AUCTIONS. NEW YORK.

- American Art Association—American Art Galleries, 6 East 23 St.—Rich and varied collection of old Mohammedan Art, to liquidate Constantinople firm of O. Agopian & Co. order, Kent Costikyan and others, representing firm and other interests. Tuesday-Friday afternoons, Jan. 6-9, inclusive, 2:30 o'clock.
- Metropolitan Art Association—Anderson Galleries, 15-17 East 40 St.—Modern paintings from estate Judge Henry Hilton, with consignments from Mrs. George L. Nichols and Mr. J. Scott Boyd of New York, Tuesday-Wednesday, Jan. 6-7, 8:15 o'clock. Book sale, Part II Americana, collection late John Boyd Thacher of Albany, N. Y., Thursday-Friday afternoons, Jan. 8-9, 2:30 o'clock.
- Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Furniture, bronzes, paintings, etc., from estates Lady Victor Drummond, Mrs. Frederick Benedict and others, Thursday-Saturday afternoons, Jan. 8-10, 2:30 o'clock.

EXHIBITIONS NOW ON.

Veteran Academician's Display.

For the first time in twelve years, the veteran Academician Roswell M. Shurtleff, is holding a "one man show," and is exhibiting at the Folsom Galleries, 396 Fifth Ave., twenty-five of his recent canvases, through Jan. 16.

Familiar as are the artist's sympathetic wood interiors, which have always evidenced rare knowledge and understanding of nature, and which are known to art lovers the country over, as they have been features of many important exhibitions, and are found in many private collections and art galleries, this display of his latest and best works is indeed an event. Shurtleff has enjoyed a deserved reputation for many years as America's foremost living painter of American woods and forests. He excels, as well, in the painting of American mountainsides, lakes and valleys, as the present display proves.

In Keene Valley, Adirondacks, where he first went in 1858, and later again with his close friend and associate, the late A. H. Wyant, and where he has had a Summer studio for many years, he has found inspiration for nearly fifty years. Although now in his seventy-sixth year his canvases retain their erstwhile buoyancy and spontaneity.

In the foreword to the catalog, Mr. Robert J. Wickenden says of the artist. "It is his close communion with nature in her varied moods that has kept his spirit and his art so young. He still has that precious ambition of the true artist, the hope of making each new canvas 'the best he has yet done.' His works savor of a youthfulness such as was manifested by that delightful poet-painter Corot, whose art never grew old."

The canvases in the present exhibition are so uniform in quality that choice is difficult. "The Giant of the Valley, Evening," a mountain subject, with all the atmospheric quality of Wyant and the poetry of Homer Martin, with its subtle depth and strength, is a gem. "In the Shadow of the Big Rock," which has tender gradations of light and is excellent in values, shows the artist's rare knowledge of foliage. The "Au Sable River From the Wyant Studio," showing the distant "Moon mark" mountain and beautifully colored foreground, is another canvas which strongly appeals. "Autumn" is resplendent in color, "Old Wood Road" with rich red browns and well handled greens is a triumph, "Mountain Mists" is another notable work, while equally interesting are "Sunlit Woods, Keene Valley," "By the Wayside," "Sunlight and Shade," "In the Wild Wood," "Path to the Woods," and "Forest near Upper Au Sable."

There is only one water color, "The First Snow" in pure wash, which has quality, strength, movement and rare feeling.

L. Merrick.

Jonas Lie Paints Panama Canal.

A group of some twenty-eight paintings of the Panama Canal by Jonas Lie are shown at the Knoedler Galleries 556 Fifth Ave., through Jan. 10.

The artist's virile landscapes and figure works are notable, for their breadth and sincerity. In these, his latest works, he has succeeded in portraying the material side of the Panama Canal with the same force, and the canvases are a sincere record of the laborious work of the Canal's construction. "The Heavenly Host" which portrays the swinging through the air of the immense buckets which carry dirt excavated from one point to another, is dramatic, "The Conquerors" which illustrates more than any of its fellow canvases, the difficulties which have been surmounted by human intelligence is simply and sincerely painted, and is a valuable record.

In several of his canvases the artist has sensed the pictorial qualities of his subjects, "Across the Canal," with its brightness and breadth is one of the best in the display, "Palms in the Wind" has grace and movement and "Gatun Hill" has true artistic quality, "Culebra Slide" is painted from an original and interesting view point.

Municipal Art Society Show.

The new Municipal Art Society announces an exhibition of pictures by C. P. Townsley and F. W. Stokes in its Gallery in the Irving High School at Irving Place and 16 St., to open Jan. 5, and continue to Jan. 19. This will be followed by a display of original illustrations from the leading publishers of the country.

Tenth Macdowell "Group" Display.

In the Tenth Macdowell Club group exhibition, now on at their gallery 108 West 55 St., through Jan. 4, about half of the exhibitors are sculptors, and their works are artistically and gracefully grouped with the paintings, several of which are of a high standard. The best group of paintings

is by H. Vance Swope, who shows knowledge and strength in his four canvases "Finzer, Norway," "Harbor—Palermo," Sicilian "Waters" and "Interprovincial Bridge," all interesting and well painted. "H. Ogden Campbell has three good portraits" and Helen M. Mabie's "neo-impressionistic" still lifes are brilliant in color. Her "Birch and Pine," however, is a sane and comprehensive landscape, lovely in tone and color.

Sarah Henry and Margaret Longstreth show interesting examples and Bertha D. Sanders' "Jeweled Emerald" is a delightfully decorative work, pleasing in tone.

The sculptors exhibiting are Myra Muselman Carr, whose portraits are well modeled, Edna W. Chamberlin who has three good examples, Lindsey M. Sterling who shows some charming small bronzes and Victor Salvators whose "Figure for a Rose Garden" and "Night" are especially good. Other exhibitors are Irene Brown and Harold M. Haynard.

Early English Landscapes.

At the Moulton and Ricketts Galleries, No. 537 Fifth Ave., there are now on exhibition to Jan. 20-27 landscapes by the early English painter, Alfred Vickers, which have so much individual charm and attractiveness, as to be worthy the attention of all art lovers.

The work of Alfred Vickers, some of which was shown at these same galleries last season, is not as well known here as its merits deserve. He was a follower of Constable, but had rare originality and strength of his own. There is a marine now shown "Rough Sea off Eastbourne," which in luminosity, atmosphere and movement, is worthy of Turner. Color and light characterize all of Vickers' works, combined with a rare feeling for Nature. The display is an unusual one.

Carton Moorpark at Powell's.

Carton Moorpark, an Irish artist, well known in London and Dublin, as a portrait and animal painter, is showing a collection of watercolors and drawings at the Powell Gallery, 983 Sixth Ave., through Jan. 12. This is the first exhibition of works in this medium the artist has held in America and the display is interesting and varied. Especially happy in his rendition of animals, he paints them with true sympathy and knowledge. There is a group of Bermuda subjects, vibrant in color and full of the charm of the locale, among them a series of the Stalactite Caves. A group of monotypes and lithographs have interesting and varied subjects and were done in Ireland, England, France and America.

Poupelet Sculptures Shown.

The sculptures by Jean Poupelet rejected by the Academy are now on exhibition at Theodore B. Starr's Gallery. One is a cow returning from the pasture, and mooring with outstretched head. The anatomy is much simplified and the impression of bulk is accentuated. There is very little detail, and the style follows a certain fairly well defined modern convention. Another work is a girl kneeling, her hands spread flat on the ground, and looking, according to the title, at her reflection in a pool. A true Narcissus pose, it should, no doubt, tell its story without a title. The girl is heavy of limb and short of neck, and the weight resting on her hands would perhaps give something more for her shoulder muscles to do, but it is a new and clever way of saying how one crouches to look in a pool. Then there is a little head, turned sulkily over the shoulder. The neck is extremely wide and fat, without muscular development, and the texture of the hair is indicated only at the back, where it is twisted in a knot. The profile is strongly marked. Again bulk rather than character is the distinguishing characteristic, but the work is interesting, quite apart from the incident of its rejection at the Academy.

—N. Y. Times.

Davies' Porcelains Remain.

The rare and choice Davies' collection of Oriental porcelains will remain on exhibition in the Dreier Galleries, on Fifth Ave., through Jan. 10. It is announced that the pieces in the collection, selected by the late Benjamin Altman, for purchase just before his death, have been purchased by another great American collector, and so will remain in this country. The other pieces will be reshipped to England at the close of the exhibition.

Miss Maury's Watercolors.

Louisa M. Maury of London, whose exhibition of watercolors and copies of Old Venetian Masters held at the British Imperial Club, 108 East 30 St., was to have closed on Dec. 30, will continue the display through Jan. 10. Her watercolors, painted at Venice, Capri and Sicily, charming in color and feeling and filled with the atmos-

phere of their respective localities, are well worthy a visit. Of special interest is her "San Giorgio," "The Custom House, Venice," "The Rialto," "Peach Blossoms, Capri," "Mount Aetna," "Yellow Sails," and "Stormy Morning." Her architectural presentments are also worthy of study "Sicilian Church," "Palazzo Inglese, Capri," and Ca'doro, Venice" are among the best.

The artist's copies of Old Masters are unusually faithful, "Madonna," by Giovanni Bellini, "Woman's Figure," by Tintoretto, Palma Vecchio's "Canaanitish Woman," and "Finding of the Ring," by Paris Bordone, are especially well copied.

The exhibition of the Baltimore Watercolor Club will open Jan. 10, at the Peabody Institute Gallery, to remain open through Jan. 30.

PHILADELPHIA.

One of the most unexpected and deserved Christmas presents received here was the appointment of Mrs. Thomas P. Anshutz by President Wilson as Postmistress of Fort Washington, Pa. Mr. Anshutz died at Fort Washington June 16, 1912, to the sorrow of the local Art community and the American art world. He was the recipient of the much coveted Gold Medal from the Pa. Academy, which was conferred upon Whistler and Sargeant before him. Three of his paintings now hang in the Academy galleries, namely "In the Garret," "Becky Sharp," and "The Tanagra."

Mrs. Anshutz's appointment was gratifying to most every art lover in Philadelphia, and was due to the eloquent persuasion of Miss Eleanor Wilson, who was an Academy art student when Mr. Anshutz was a teacher there. The politicians made a vigorous fight for the appointment, but art conquered, and the residents of Fort Washington are much gratified.

When Doctor Bode, the German art connoisseur, was in the United States not long ago, he said among other things: "Paintings gathered by Mr. John G. Johnson, one of the prominent lawyers in the United States, but not less widely known as a student and collector of art, have long been appreciated by foremost critics of the day. A writer in a late issue of the 'Burlington Magazine' declared that no American Collection of canvases showed at once so wide a range and so even a level of quality as those owned by the Philadelphia Lawyer," while Mr. W. H. Downes has written: "I cannot recall a poor picture in the collection. As one goes the round of the rooms it is a crescendo of wonders."

"The prizes of the galleries are the old Italian and Dutch masters: Fra Angelico and Botticelli, Da Vinci and Filippo Lippi, Veronese and Rembrandt, Mantegna and Rubens, Van der Goes, Steen and Vermeer. The many strong examples of the Flemish School show their owners' special affection, but his catholicity of taste appears on every side, for such modern workers as Whistler, Sargeant, and Alexander Harrison are represented. The roster of the great Frenchmen shows such names as Corot, Millet, Manet, Rousseau, Dagnan-Bouveret, Troyon, l'Hermitte, Monet, and Daubigny. There are studies for mural decorations by Puvis de Chavannes, and again to illustrate Mr. Johnson's genuine eclecticism, a landscape by Claude Lorraine. Among the British work are some of the noblest of Constable's productions, several fine Turners, and some of the best of the unique Hogarth."

Prof. Farina, the eminent restorer and artist, is hard at work on some old masters owned by Mr. Johnson, and the superb blues, reds, browns, etc., which his work discloses are a perpetual delight.

Harrington Fitzgerald.

HARTFORD, CONN.

Samuel P. Avery, of Hartford, has presented to the Morgan Museum, as a member of the American Numismatic Society, a copy of the Society's silver plaque, commemorating the late J. Pierpont Morgan's contribution to the art world. The plaque, which was designed by Emil Fuchs, bears male and female symbolical figures clasping hands over an architectural plinth, upon which Mr. Morgan's name is inscribed. Mr. Avery has also recently presented to the Museum a volume of Munsterburg's "Japanische Kunstschichte."

The Moyer Gallery is showing an interesting recent pastel by Walter Griffin, with recent paintings by W. Gedney Bunce and Henry C. White.

An exhibition of etchings, drawings and paintings by Louis Orr, a young Hartford artist who has had some success in Paris and London, is announced for the Moyer Gallery.

The reputed "Correggio," owned by Dr. Charles Evans Morris, is at the Howe Gallery for the present with some fine landscapes by Alexander Wust, also owned by Dr. Morris.

James Britton.

LONDON LETTER.

London, Dec. 23, 1913.

A writer in the Morning Post is publishing a series of articles in which he throws a new light on Sir Joshua Reynolds. His facts have been gleaned from a volume of the artist's letters which has lain in the British Museum close on twenty years, being one of the series published by the Historical Manuscripts Commission. It appears that Sir Joshua took an extremely active part in smuggling out of Italy a number of her most precious paintings and at the same time helped in procuring good forgeries to be hung in the place of the originals! The Duke of Rutland (then Marquis of Granby) was involved in a number of Sir Joshua's raids on foreign art treasures, and the letters in question are in fact those preserved at this nobleman's country seat, Belvoir Castle. It is particularly astonishing that the sensational details contained in them should not have come to light earlier.

One of the most interesting events of the coming season is likely to be the sale by Messrs. Knight, Frank and Rutley of the Tudor Mansion of Parnham, a splendid example of the architecture of the reign of Henry VII. The whole house is a veritable museum of fine panelling, interesting fireplaces and exquisite carvings of the period; the rooms contain some especially beautiful stained glass, believed to have been wrought in the 15th Century, and there is also a quantity of handsome panelling which was the gift of Sir Walter Raleigh. The property is at present in the possession of Dr. Hans Sauer.

Mr. F. W. Sabin has just bought in Holland Rembrandt's ivory palette knife and tortoiseshell mahlstick. A vellum scroll accompanies the relics, and on it are inscribed the autograph signatures of a long line of owners since Rembrandt's death in 1669, beginning with the illustrious name of Rembrandt's compeer, Jacob Van Ruisdael. Thus he starts the scroll:

"I will keep them all my life out of respect for the glorious master," adding the pious wish that in the years to come every successive possessor should "hereunto sign his name."

The sale at which Ruisdael bought them was not the tragic dispersal of 1658, when the noble collection of the bankrupt Rembrandt fetched the beggarly sum of 5,000 florins, but the melancholy sale of his effects to pay the cost of his thirteen-florin burial in the Webster Kerk. From 1890 until last week the palette-knife, mahlstick, and scroll had been in possession of a Dutch family.

Exhibitions Now On.

At 127 New Bond Street, Messrs. Yamana are holding an exhibition which, apart from its intrinsic merits, is of particular interest in so far as an opportunity of viewing in England exhibits of this nature is so seldom afforded. This is a collection of about 70 antique Chinese figures in bronze, belonging for the most part to the Early Ming Period, mostly quite small figures, none exceeding 1½ feet in height, but nevertheless managing even in that restricted size to convey a sense of that mystery and solemnity which we associate with larger statues of this kind. The period to which these statuettes belong may indeed be said to be as fine as any through which the Chinese art of bronze work ever passed, the purely technical skill being no less than marvellous. The addition of decoration by means of color or of lacquer does not seem to detract in the least from the impressiveness of some of the figures, nor does a certain formality of treatment interfere with the grace and beauty of their form.

The exhibition of Early English Earthenware at the Burlington Fine Arts Club comes as something of a revelation. The splendid examples to be seen here of every type of this handicraft from those produced in the Middle Ages down to those of late 18th Century manufacture, prove conclusively the importance of this branch of our artistic output. Some bowls and pitchers of the 13th Century show particularly the high degree of originality brought to bear by the English potter upon his wares, while a number of jugs in various tones of glaze and belonging to the same epoch, proclaim

that for richness and depth of color the mediaeval potter of the West was well able to vie with his brethren of the East. All the charm of a genuinely peasant craft belongs to the interesting examples of Slip wares, many dating from the Stuart period and showing in a number of cases a quite extraordinary appreciation of decorative design; the salt-glaze of the Georges is likewise excellently represented. The scholarly catalog is, as usual, a feature of the exhibition.

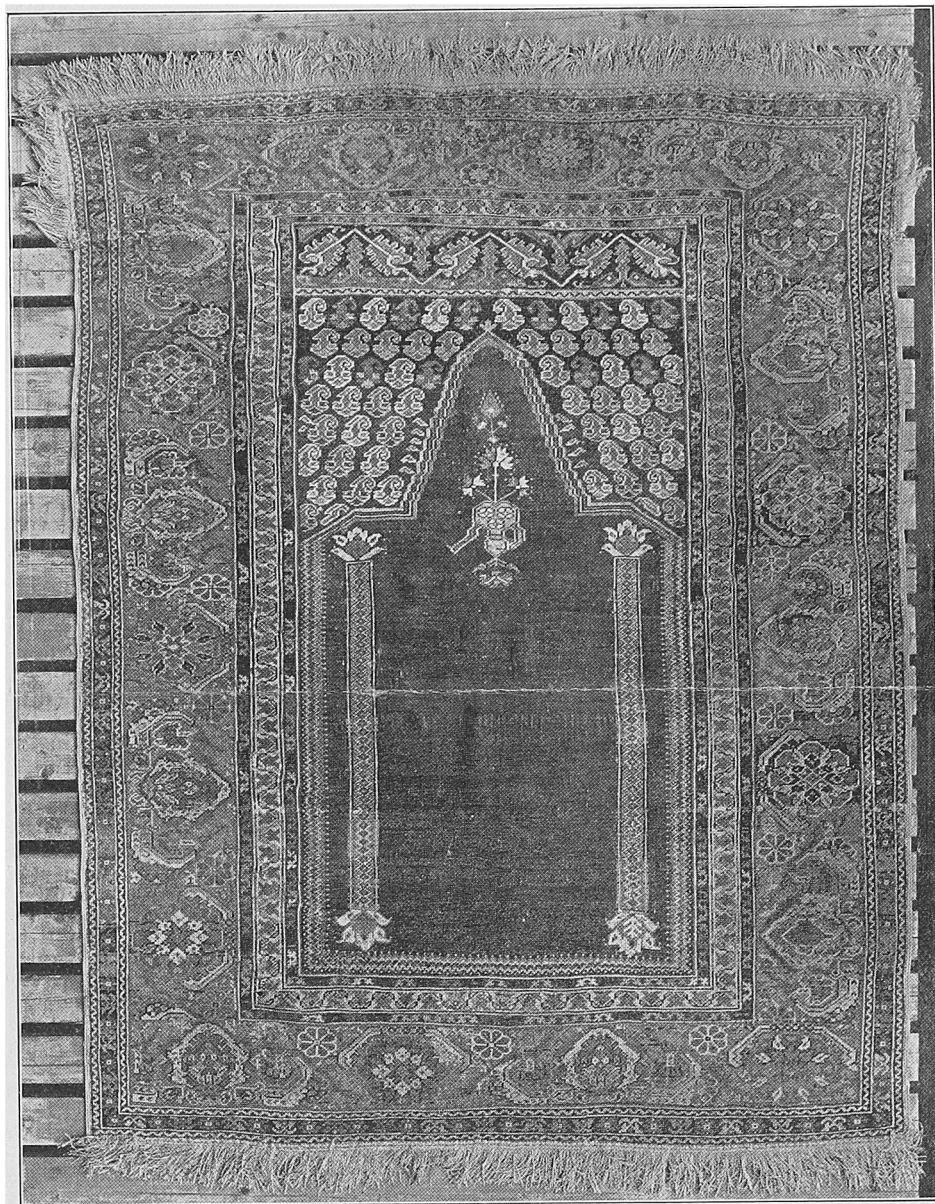
Very modern, very daring, very entertaining, and at the same time not a little challenging, is the art of Vera Willoughby, as exemplified in the exhibition of drawings, humorous and otherwise, now on view at the Dowdeswell Galleries, at 160 New Bond St. Miss Willoughby's art is so mature, so varied and so individual that it is the more surprising that she should so comparatively suddenly have swum onto the artistic horizon. There is a masculinity about it, which differentiates it from that of any other woman artist at present exhibiting. Although we may not always find ourselves in accord with the somewhat perverse temperament displayed in her more imaginative

PARIS LETTER.

Paris, Dec. 23, 1913.

The Jacquemart-André museum is opened—so far as it is to be opened at all—and has been visited by such crowds that the doors have had to be closed and visitors turned away. The niggardly conduct of the Institute of France in regard to the museum has been mentioned in your columns. An excellent catalog of the collection with numerous illustrations, has been compiled by the Curator, M. Berteaux.

M. Roger Marx has not long survived his resignation of the editorship of the Gazette des Beaux Arts. He has succumbed at the early age of fifty-four to the cruel disease which obliged him to resign the post he had so long and so ably filled. He is deeply regretted by his many friends, and his death is a great loss to art, to which his whole life was devoted. M. Marx



ANTIQUE ASIA MINOR PRAYER RUG.

In Agopian Sale, Jan. 6-9.

work, we cannot deny that it shows powers of no usual character and that such products as her "Dead City" and her "Street in Perugia" herald the advent of an artist who is likely to leave her mark on the art of her generation. Very different is her cartoon work, her "Humors of History," proclaiming her a caricaturist of great originality and wit. In spite of a certain intellectual antipathy which the pictures inspire in the spectator from time to time, this is an exhibition which one will feel impelled to return to many times before it comes to an end.

The fine pair of old gates of Sussex wood-smelted iron, which for a couple of centuries have adorned the entrance to the Royal Female Orphan Asylum at Beddington, have been sold to an American purchaser for £700 and will leave for their new home as soon as the replica, which has been made a condition of the sale, can be supplied. The gates, which are most elaborately wrought and hammered, were no doubt those originally made for Sir Nicholas Carew, a high official of the court of King Henry VIII. They are handwelded and of extreme beauty.

I. G. S.

had been attached to the Administration of Fine Arts since early youth, and at his death held the important post of Inspector of provincial museums. He was a Commander of the Legion of Honor. To his initiative was due the admission of decorative and applied art into the Salon of the Société Nationale, an innovation which at first aroused strong opposition, but is now universally approved. In the youngest of the Salons, the Salon d'Automne, the decorative and applied arts occupy a very important place and prominence given them has been and is of immense service to the artistic industries. The last of M. Marx's many works was a book called "L'Art Social," published this year, to which M. Anatole France wrote a preface.

Exhibitions Now On.

Several exhibitions of interest are open at present. The decorative work of Aman-Jean is shown at the Manzi-Joyant gallery and at Bernheim-Jeune's there is an exhibition of the recent paintings of Vuillard,

which show what great progress he has made. They will add to his reputation, already a high one. Two annual exhibitions are being held at the George Petit galleries, that of the "Société Internationale de Peinture et Sculpture," which is fairly interesting, but not at all exciting, and that of "La Comédie Humaine," which is extremely poor and contains very few pictures of any merit. Chaîne & Simonson have a show of the small society called "L'Eclectique," in which there is some interesting work.

M. Le Roy's Gift to Louvre.

A few days ago the gratifying announcement was made by the New York "Herald" that M. Martin Le Roy had given the whole of his famous collection to the Louvre, with the proviso that he should enjoy it for his life. The collection is one of the finest in the world, of enamels, ivories, bronzes, sculptures and other works of art of the Middle Ages, and the Renaissance, and it also contains fine Persian carpets, old embroideries, superb tapestries from the 15th to the 18th century, and a few pictures, mostly of the Italian school, of great interest and value. Such a collection would be an invaluable addition to the national museum, but, unfortunately, the news is not quite so good as the "Herald" led us to believe. M. Seymour de Ricci explains in the "Gil Blas" that M. Le Roy has given to the Louvre only a certain number of objects in his collection, not by any means the whole of it. A deed of gift has been drawn up and is now being examined by the Conseil d'Etat; it gives the Louvre a certain choice and is a most generous donation.

In the Art Auction Rooms.

The second Aynard sale made a total of \$46,653, which makes the total for the whole collection, \$216,000. There was no lot of great general interest in the second sale. Some of the old coins and medals fetched high prices, and the porcelain and faience sold well. The highest figure was \$1,540, given by M. Strölin for a bronze group by Rodin of a child holding a Cupid. Some very high prices were realised at a sale of jewellery held by M. Lair-Dubreuil Dec. 12. A pearl necklace consisting of 123 pearls in three rows, weighing about 2,045 grains, was bought by M. Polak for \$160,600, M. Falkenberg being the underbidder.

The second sale of the Carpeaux studio produced a total of \$35,200 for 116 lots. It was much less important than the first sale, held last Summer, and the highest price was that of \$1,469, given by M. Bousquet for a bronze of "Le Génie de la Danse". M. Lair-Dubreuil obtained \$12,845 on Dec. 13 for the Wolff collection of old porcelain and faience (142 lots), the prices being fairly satisfactory.

On Dec. 15 M. Lair-Dubreuil sold tapestries and various art works, belonging to different private collectors, which realised a total of \$89,000 for 127 lots. Two large Gobelins, Louis XIV, after Le Brun belonging to the series known as "The Elements" and representing "Water" and "Fire" fetched respectively \$8,096 and \$7,832, the "experts" having asked \$13,200 for each. An end XVIII century tapestry with animals from La Fontaine's fables, for which the "experts" asked \$5,500, was bought by M. Rosenau for \$6,512.

A sale of modern pictures held by M. Lair-Dubreuil Dec. 17 realised \$42,500. Arnold & Tripp gave \$5,610 for Daubigny's "Pont sur l'Oise soleil couchant", for which the "experts" asked \$5,500, and M. Georges Petit bought "Les Surprises de l'Amour" by Eugène Isabey for \$5,280, the "experts" demand having been \$4,400. A pastel by Decamps, "La Fuite de Loth", fetched \$2,904. A collection of Roman coins fetched \$28,140 Dec. 18, the highest price being \$957 for a gold coin (No. 571.).

In the Trade.

Mr. W. M. Voynich has arrived in Paris from Vienna en route for England. Mr. P. M. Turner and Mr. Gardiner, the representatives of Levesque & Cie. and of M. Charles Vignier, will leave for New York Jan. 3 on the Nieuw Amsterdam. Mr. Paul Roesenberg will open his new premises in the rue La Boétie Jan. 5.

Robert Dell.

PITTSBURGH.

The opening of the exhibition of works, sculptures and paintings by the late Constantin Meunier of Brussels, transferred from the Albright Gallery, Buffalo, took place at the Carnegie Institute, on Tuesday evening last. There will be opened next week, also in the Carnegie Institute, a display of 177 American oils from the collection of Dr. Alexander Humphreys, of Hoboken, N. J., some of which were recently shown at the Lotos Club, N. Y. These exhibitions will be followed by one of oils by the brothers Alexander and Birge Harrison, which has been going the rounds of the Western Museums for three months past.

Mr. Christian Brinton lectured on the life and work of Meunier at the Institute on Monday evening last.

CHICAGO.

The holiday season has been exceedingly interesting in art circles here. Preparations for the Artists' Fête of Jan. 9, appear to absorb the art as well as society worlds. Arrangements for the coming loan exhibition of American Paintings under the joint management of the Art Institute and the Friends of American Art, is progressing and the display will emphasize the appreciation of American art in the Middle West. Many fine portraits and landscapes are already promised the display, which will open Jan. 8, to continue until Jan. 28, and which will afford unusual opportunity to see many fine pictures here, hitherto unknown and unseen by the public. Not a sufficient number have been actually received for mention at present.

In Dealer's Galleries.

In the dealers' galleries exhibitions still hold over. Frank Peyraud's exhibit at Reinhardt's Galleries has been most successful and as fast as one picture is sold, another takes its place, a splendid testimonial for the artist.

The interesting display of American pictures at Anderson's Galleries, will run a month longer, and special mention should be made of Bruce Crane's "Autumn Mirth," Keith's "Near Santa Barbara," Francis Murphy, tender landscape, Robert C. Minor's several interpretations, Inness' "Peruvia Valley," and others of equal interest.

Dahlgren's etchings are charming visitors at the Roullier Galleries, and Earl Reed, whose etchings have been revelations in the East, is showing new plates at O'Brien's Galleries.

Thurber's Galleries have an unusually fine display of pictures by various modern artists which includes those of all nationalities, prominent in the art world.

Moulton and Ricketts show many exceptional works from their own stock, but have no special exhibition at present.

General Art News.

Ralph Pearson has achieved distinction through a commission for the Hotel Biltmore, N. Y., for 120 etchings, six impressions from twenty plates, an initial example of appreciation of American etchers.

Some little paintings by the members of the Palette and Chisel Club are claiming attention from their quality and sympathetic interpretation of Nature, in the Club's attractive rooms.

Lorado Taft has completed three of the large figures for the "Fountain of Time," a plaster reproduction of which will be placed at the end of the Midway Plaisance, within five years.

Much comment has been made, largely in the press, on the enduring value of the creation which brought Mr. Taft the commission to erect this "dream," a part of the decorative design now well known. The sculptor believes his composition possesses all the qualities requisite for a fountain, or decorative sculptural design, that art demands. It has been an interesting controversy partaken in by artist and layman.

Mr. Raymond Wyer, director of the Hackley Museum, of Muskegon, Mich., will lecture Jan. 6 at Fullerton Hall, on "The Real and the Unreal." A course in architecture by Thomas Eddy Talmage will open Jan. 5, to run through February.

Young George Mulligan has been most successful in figurings of the modern society girl, chic and attractive, and her admirer, a genuine youth à la mode.

Ella Buchanan has modelled a statue, an expression of "White Slavery," a reproduction of which is to be the frontispiece to Dean Sumner's article in the Citizens Library. The city censor refused the sculptor permission to exhibit when requested by a theatrical manager. It represents a nude figure, "Purity," bound to a cross of gold (coins), with the beast of Lust binding her feet below.

Giselle d'Unger.

CLEVELAND.

Arrangements are being made for the exhibition of "post impressionist" work here, following which comes the announcement that an extensive collection of the works of George Inness, from the collection of George H. Ainslie, of New York, will be shown here early in January for two weeks. These include thirty-four oils and all the watercolors, with the exception of two or three samples belonging to George Inness, Jr., and are at present being shown in the Detroit Art Gallery. The watercolors number forty. Along with these will be shown Inness' pal-

ette and brushes, and a portrait of the painter by George Inness, Jr. Ten paintings by Alexander Wyant will also be shown. D. B. Samuels, representative of Mr. Ainslie, is planning to use the same rooms in the Kinney & Levan building used by the Art Loan Exposition.

Five more prominent "post impressionists" have signified their intention of exhibiting at the Taylor Galleries early in January. The new entrants are Arthur Dove, Walkowitz, Marsten Hartley, John Marins and Gussow, all of New York City. Dove works mostly in decorative design and is in some ways a disciple of Matisse. Walkowitz will send both drawings and paintings in the new style. Hartley is noted for his "improvisations." He was formerly a student at the Cleveland School of Art. Gussow will be represented by his paintings, and Marin will send a collection of his watercolors.

CINCINNATI.

The recent Art Club Exhibition, was the best local display ever held here. In its annual exhibitions heretofore, too little attention has been paid by the Club to location; but this year a distinct innovation in securing quarters in the ground floor of the recently completed Union Central Building, located on the most prominent corner in Cincinnati was made. The wisdom of this move was clearly demonstrated by the increased attendance and interest, for the attendance for the two weeks reached the splendid total of more than twenty-one thousand.

Some 193 canvases were shown, 31 of which were sold, some of them to prominent local clubs and others to well-known art patrons and collectors.

The membership of the Art Club is not confined to local artists, for such men as Henry Mosler, F. Hopkinson Smith, and Carl Van Buskirk were among the exhibitors. The remaining exhibits were by local men such as Duveneck, Meakin, Rettig, Volkert, Wessel, Miller, Kaelin, Hurley, Eschenbach, Finley, Sharp, Vogt, Girardin, Hammond and Wheatley.

For many years past, it has been impossible to prevail upon Mr. Duveneck to dispose of any of his work, his invariable answer being "no, if you know where any of my canvases are to be had I'll buy them myself"; so of course excitement ran high when, near the close of the exhibition, word came that Duveneck had consented to sell three of his works, "Low Tide, Gloucester" and two sketches—heads, painted out of doors.

"Low Tide, Gloucester," was purchased by the Business Men's Club and the heads respectively by Mr. Harry Levy and Mrs. W. J. R. Alexander.

"Low Tide" is a recent work of the artist, and was painted during his stay in Gloucester, Mass., last Summer. A new phase of this masterful and versatile painter is shown in his two sketches of heads done out of doors; the portrayal of the curious effects of sunlight as it permeates and illumines the flesh; the cool, clear color in the shadows of the face; the sure, direct power of the brush strokes and the canvas left as the interest lagged.

Mary L. Alexander.

WASHINGTON.

Dr. Bredius, late director of the royal gallery at The Hague, was here last week and took occasion to visit the Corcoran Gallery. It was explained to him that this gallery was essentially one of modern art. He said that he knew this and was interested to see it.

To him our American art is comparatively unknown, few Americans exhibiting abroad. From what he had seen of it here and elsewhere, however, he declared it his opinion that it stands with the foremost to-day in interest, strength and virility. In viewing the American collection, Dr. Bredius occasionally made comment upon an apparent derivation of manner or style, as, for example, "the influence of Monet," "a similarity to Thaulow," "the Barbizon School," but he professed himself to be most favorably impressed. The example the Corcoran gallery owns of Israels, he said, was indeed one of this great modern Dutch master's best.

The exhibition of paintings by Aston Knight, which opened Wednesday in the hemicycle of the Corcoran Gallery, has both variety and interest. The collection comprises thirty-nine pictures, the majority painted in Normandy, where the artist has a Summer home. There are others, however, painted in Venice, Dordrecht, England and Wales.

COLLECTOR'S DEPARTMENT

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educe—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents, relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.

BOSTON.

The Vose Gallery, now spread over into the adjoining building, has for a "one-man show," a collection of Abbott Graves' recent work. This is in what might be called Mr. Graves' middle register—flowers painted out of doors in connection with figures, with, perhaps, a glimpse of water or forest and a sunny sky over all.

The picture is sure of attracting general attention and perhaps the best of those dealing with the figure is that entitled "The Spaulding Garden," in which a lake, swans, flowers, humans and trees are all associated in pleasing and colorful ensemble, the formal balustrade and curving steps arousing faint memories of Gaston La Touche and Watteau.

Mr. Graves exploits with much effectiveness the old-fashioned pæony, as does Wilton Lockwood, his treatment, however, differing from Mr. Lockwood's in that he sees his flower with sharply accented highlights and clear-cut petals while Mr. Lockwood sees his as through a glass, dimly. The large picture entitled "Pæonies," is an eminently characteristic example of this specialty of Mr. Graves'. Perhaps a fair summing up of the exhibition as a whole would be to say that clever and brilliant as the pictures undoubtedly are they yet lack the persuasive charm of works produced in the open.

One learns with a thrill of gratification that actual money has been taken in at the Art Club to see a picture-show! Even with a charge of fifty cents for admission, the gallery has rarely been better filled and refreshing reports of numerous sales are current.

The new artist's room at this Club is a feature sure to commend itself to artists and to laymen of sufficiently artistic proclivities to make their entrance into this sanctuary agreeable to its actual owners—for the artists are the actual owners, having bought and paid for the fittings and decorations with money realized from the sale of their sketches, which have been auctioned off on two occasions, with gratifying financial results. This brings the Club into line with other progressive organizations, and it is hoped will result in a new "esprit du corps" among the artist members.

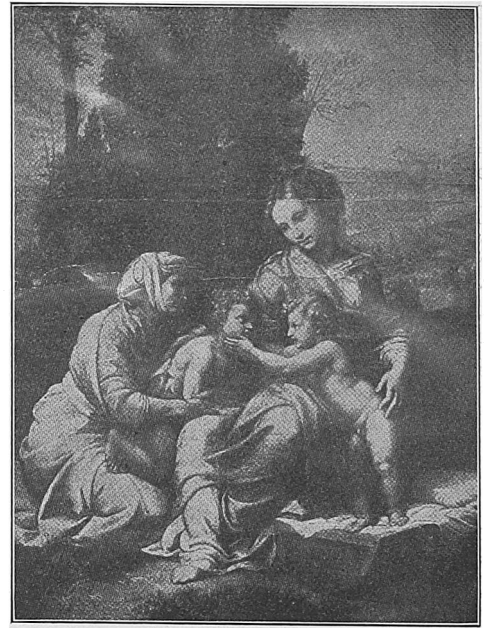
The stinginess of the wealthy Bostonian is only equaled by his self-satisfaction. Owing to this trait of character, the Copley Society, although numbering many of the above-mentioned in its ranks, is still struggling with a debt which it would be a bagatelle for almost any one of them to assume, and consequently it is not able to exercise as wide an influence in the art world as it might otherwise do.

Still, in spite of pinching poverty this Society has been about the only agency in Boston for the propagation of art ideals, its exhibitions being invariably of a very high standard. It has to its credit a long list of exhibitions of the works of famous men—Whistler, Monet, Sargent, Sorolla, Tarbell and others in class A.

The "holy of holies," the unnamed and undivulged Exhibition Committee of the Society is understood to have been hard at work for several weeks preparing a list of the worthy and "deserving" artists, against the hour when a Loan Exhibition of Portraits will grace (it is to be hoped) the walls of Copley Hall. Sad to say, a loan collection of Boston sitters does not exactly thrill the soul in advance. Boston may be of a greatness, but she is not of a great beauty, still the aim of the Society in showing works of art other than those by the defunct, cannot be too highly praised.

Even the Copley Gallery, that "America for Americans" picture depository, is feeling the effect of the modern "Feminist" movement, and the recent "one-man show," by George Noyes is followed by a collection of canvases by a group of women painters.

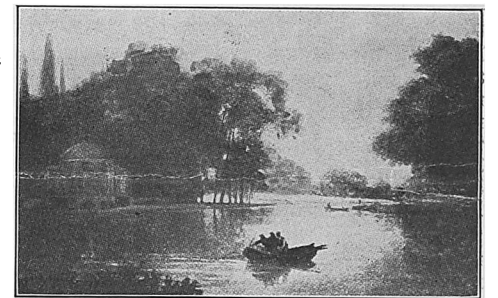
This work needs not the title page of the catalog to describe it as "portraits and paintings by four former pupils of the school of the Museum of Fine Arts." He who runs may read, and it easily explains itself as a result of the museum school's influence—the personality of each painter emerging from the background of instruction in exact ratio to the length of time elapsed since her student days in that scholastic bungalow of the arts. Amusing it is to the gallery visitor to see in these paintings traces of every instructor named in the personally-descriptive paragraphs on the catalog. A certain brown grey quality of background in directly handed down from that Dean of American art instructors, the rugged DeCamp, a firmly constructed jawbone with heavy cast shadow from the same source. In another canvas the flowing



RAPHAEL'S "MADONNA PICCOLA"?
(No. 8.)

Editor AMERICAN ART NEWS.

Sir:
I send you a photo. for reproduction of a lovely picture I purchased in London last Summer. I am told it is a copy of a Raphael called the "Madonna Piccola." Can any of your readers tell me? Piccola.
Phila., Pa., Dec. 28, 1913.



WHO PAINTED THIS?
(No. 9.)

Editor AMERICAN ART NEWS.

Sir:
I am told that my picture, the photo. of which I send, is an early English landscape—perhaps by Constable. How can I ascertain? Landscape.
Charleston, S. C., Dec. 27, 1913.

brush work on some sleeve drapery and its lovely suave color notes could only have been suggested by the incomparable Tarbell. An atmospheric quality in this same canvas, Benson, that gifted painter of "the air between," must have been responsible for. The inherent stodginess and slightly murky color found in a few of the examples cannot, however, be laid to the museum school. One wishes in viewing these quite creditable works that the painters, especially the comparatively young ones, might study design, pure and simple. They all know how to paint well enough, but they have little new or even second-hand to say in an interesting way.

John Doe.

BALTIMORE.

Faris C. Pitt has at his galleries, a portrait of President Van Buren by Gilbert Stuart. It is a large canvas in perfect preservation and represents, in Stuart's most efficient way, a handsome young man of abundant vitality. Van Buren was 33 when the portrait was painted.

Mr. Henry Walters has written Mr. Henry H. Wiegand, Secretary of the Baltimore Charcoal Club, expressing his approval of the plan for a great Art Museum for this city, which was discussed favorably at the last meeting of the Municipal Art Society.

A group of pictures by Frances Evans, which includes portraits in oil and pastel, miniatures, landscape sketches, flower pieces and a copy of an Old Master, is shown at the Peabody Institute Gallery. The portraits are especially good and the miniatures have delicacy and charm.



W. M. VOYNICH

ILLUMINATED MANUSCRIPTS

WOODCUTS

Rare Books Anterior to the 19th Century

LIBRARIES FORMED

Catalogue sent on application

LONDON: 68 & 70 Shaftesbury Avenue, W.

PARIS: . . . Hôtel St. James & d'Albany

211 rue St. Honoré

FLORENCE: Palazzo Borghese

110 Via Ghibellina

VIENNA: XIX Peter Jordangasse, 27

PRINTS—BOOKS—PICTURE AND OTHER ART SALES

OLD MAHOMMEDAN ART SALE.

The collection of old Mahomedan art, which was described and illustrated last week in the ART NEWS, that of the well-known old Constantinople banking and mercantile house of O. Ogopian & Son, is now on exhibition at the American Art Galleries, No. 6 East 23 St., and will be sold there at auction by Mr. Thomas E. Kirby on the afternoons of Tuesday-Friday next, Jan. 6-9, inclusive. The sale will begin each afternoon at 2.30 o'clock.

A well written and carefully compiled catalog by Mr. John Getz, profusely illustrated with reproductions of the rugs faïences and other treasures, can be obtained from the American Art Association by mail for \$1.00.

Some reproductions of representative rugs and pieces in the rarely fine and rich collection, were given last week, and this week others are shown. No lover of the art of the Orient and near Orient should fail to visit the Galleries and study these weaves and objects.

LEON HIRSCH ART SALE.

Three weeks from today, or on Jan. 24, there will open at the American Art Galleries, No. 6 East 23 St., the exhibition preceding the sale at auction in the Plaza ballroom, on the evening of Jan. 29, of the collection of Old Masters, formed by the late Leon Hirsch.

This sale will be the first one of pictures of importance of the season, and will also be one to attract the wide interest and attention, not only of art lovers in general, but especially of the true collector and connoisseur. As has been well said, "the collection was formed by an amateur of wide knowledge and discriminating judgment," but who, nevertheless, did not rely upon his own judgment, to the exclusion, as often happens among American collectors, of that of other, and especially of older and more experienced students, but who called upon the most eminent of European authorities to endorse his judgment.

And so it came to pass that he assembled a small collection, to be sure, but one, almost every one of whose examples has the written endorsement of such authorities as Doctors Bode, Friedlander, Valentiner, De Groot and Messrs. von Loga, Oldenburg and Beruete.

On following Saturdays the ART NEWS will publish more detailed notices of this collection, with illustrations. Meanwhile the dates of the exhibition, Jan. 24-29, and of the sale, Jan. 29, should be jotted down.

Hilton Picture Sale.

A collection of modern oils by American and foreign artists from the estate of Henry Hilton, removed from the residence in Saratoga for unrestricted public sale by order of Mr. Edward D. Harris, executor, to close the estate, and also consignments by Mrs. George L. Nichols, J. Scott Boyd, and J. F. Alexander of New York, now on exhibition at the Anderson Galleries, No. 15 East 40 St., will be sold there at auction, on the evenings of Tuesday, and Wednesday next, Jan. 6-7, 1914.

Among the hundred artists represented by fine examples are Winslow Homer, Kappes, Meyer von Bremen, Pasini, Richet, Serres, Stevens, Verboeckhoven, Vuillefroy, Voltz, Wyant and Ziem.

Coming Millet Sale.

As was announced in the AMERICAN ART NEWS last Spring, a sale at auction of some of the early art works, principally studies and sketches for mural decorations, some studio belongings, and a few finished pictures by the late Frank D. Millet, whose untimely and heroic death on the "Titanic" has been so widely mourned, will be held at the American Art Galleries, probably late this month.

The sale will have a mournful interest and appeal, and will, with the preceding exhibition, be largely attended. There will be a handsome catalog with a foreword by the artist's friend and comrade, Sylvester Baxter.

Lambert Book Sale.

The Anderson Galleries No. 15 East 40 St. will, on the afternoons of Jan. 14-16 next, sell at auction the remarkable collection of Lincolniana formed by the late Major William H. Lambert, which is one of extraordinary extent. In February, Major Lambert's unique collection of Thackerayana will be sold in the same Galleries, advance notice of which will be duly made, and later in the season the remainder of the Lambert Lincolniana will be disposed of.

Some Prices at Lepke's.

Among recent prices obtained at Lepke's Berlin Auction Rooms were the equivalents of the following: Constantin Troyon, "Landscape with Brown Cow Grazing," 17 x 23, \$3,750; Adolf von Menzel, "Frederick the Great Getting the Coffin of the Grand Elector Opened," 26 x 19, \$4,000.

OBITUARY.

Ignatius Taschner.

Aged 43, the German artist, Ignatius Taschner, died Nov. 25, in his ancestral dwelling at Mitterndorf near Dachau, from paralysis of the heart. He received his first artistic education in Schweinfurt, as a stone mason, attending the Munich Academy from 1889 to 1896. In 1895 he was awarded the prize for the monument erected to the Würzburg soldiers. He received in 1903 a call from the Breslau Art School, but soon gave up that post owing to his growing private connection; removing in 1905 to Berlin. He co-operated with Messel and Louis Hoffmann in their plastic architectural work.

Charles Jules Castellani.

The death is announced at 73, of Charles Jules Castellani, by birth a Belgian, but a naturalized French citizen. He was a pupil of Delaunay and Yvon; making a specialty of military paintings. A characteristic work of his was, however, "The World Before the Deluge," which has been placed in the Jardin d'Acclimatation in Paris.

WITH THE DEALERS.

Mr. C. F. Williamson, of Paris, who has been here for some weeks on a business trip, and who brought over several fine tapestries, sailed today on the "George Washington" for Paris.

The well-known Art "Expert," Mr. Percy Moore Turner, leaves London for New York to-day. During his stay he will represent Messrs. Levesque & Cie, of Paris, and will take up his headquarters at 718 Fifth Avenue, the same address as he had during his visit last year.

Mr. Fahim Kouchakji, head of the house of Kouchakji Frères, arrived on the "Lusitania" last week from Paris, and is at the galleries, No. 7 East 41 St.

NOTES OF AMERICAN CITIES.

St. Louis.

Leading artists, sculptors, and business men of St. Louis, have organized a society, the aims of which are to encourage local art and artists, present to the Art Museum the best that can be obtained in pictorial and plastic arts, educate the people to an appreciation of such productions and establish art scholarships in Washington University.

Buffalo.

The exhibitions of works by Leon Bakst and of modern Austrian-Hungarian and Bohemian Graphic Art, recently held at the Berlin Photo. Galleries in New York, have been transferred to the Albright Gallery here, and opened this week.

Rochester.

The exhibition of works by Albert Sterner and F. D. Marsh, which closed this week at the Memorial Art Gallery, will be succeeded by a display of examples of Inness and Wyant owned by George H. Ainslie of N. Y., to open Jan. 6.

West Chester, (Pa.)

Plans for the \$75,000 Deshong Art Museum have been approved and it is expected that the building will be completed this year.

Kansas City.

Ten pictures in the Gardner Symons exhibition which recently closed at the Fine Arts Institute, have been sold. One for which \$3,000 was paid will become the property of the Institute.

Dayton (Ohio).

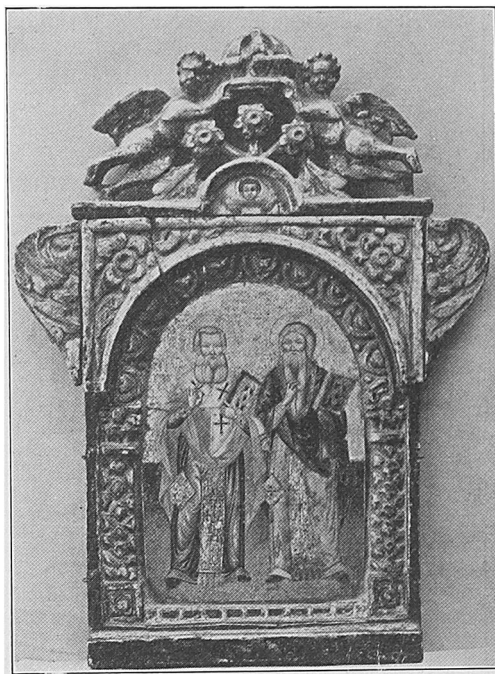
An exhibition of 41 oils, including works by John W. Alexander, Kenyon Cox, Birge Harrison and Jonas Lie, will open at Memorial Hall, Jan. 20.

Detroit.

Twenty-two watercolors by the late Henry Bacon—most of them scenes from Egypt were exhibited by the artist's widow in the Hotel Pontchartrain last week.

Milwaukee.

The twenty-fifth anniversary dinner tendered by Frederick Layton to the directors of the Layton Art Gallery was given at the Milwaukee Club, Dec. 18.



OLD BYZANTINE TRYPTICH.

Old Byzantine Tryptich.

The rare early Italian Tryptich, Byzantine in character and feeling, illustrated in this issue, was probably painted in the 17th century. It is beautiful in color and heavily glazed and a fine example of the art of its time.

The picture is on view in the art rooms of Mr. K. O. Aharonian, No. 15 East 40 St., where are also shown a rare collection of some 100 pieces of XIII-XV century Persian potteries, and some Moorish carved wood panels, inlaid with ivory in various designs and some Babylonian tablets.

BROWN-ROBERTSON COMPANY

The Print Gallery 707 Fifth Ave.

January 1st to 15th

EXHIBITION OF RECENT ETCHINGS

by Thomas R. Manley

Sale of Paintings

A Collection of Modern Paintings by American and Foreign Artists, belonging to the estate of the late

Henry Hilton

has been removed from the residence in Saratoga and will be Sold by auction without restrictions on the Evenings of Tuesday and Wednesday, January 6th and 7th. The Sale also contains consignments by Mrs. George L. Nichols and Mr. J. Scott Boyd of New York.

Among the hundred artists represented by fine examples of their work are Winslow Homer, Kappes, Meyer von Bremen, Pasini, Richet, Serres, Stevens, Verboeckhoven, Vuillefroy, Voltz, Wyant, and Ziem.

The Collection is now on Public Exhibition. Catalogues mailed free to intending buyers.

The Anderson Galleries

Madison Avenue at Fortieth Street
New York

P. & D. Colnaghi & Obach

*Publishers by Appointment
to His Majesty.*

(ESTABLISHED 1760).

Dealers in Paintings, Drawings,
Engravings and Etchings by
Old and Modern Masters,
Experts, Valuers and Publishers.

**144-145-146, NEW BOND ST.,
LONDON, W.**

CABLE ADDRESS
COLNAGHI, LONDON.

DREYFOUS

582 FIFTH AVE. NEW YORK

**Antique and Modern
WORKS OF ART**

Furniture, Enamels, China,
PARIS Fine Leather Goods, Etc. LONDON

BEST HEADQUARTERS

MODERN PAINTINGS

OF THE
DÜSSELDORF SCHOOL

EMIL CARROUX

12 Alleestr. Düsseldorf

LEVESQUE & CO.

109 Faubourg St., Honore, Paris

ANCIENT and MODERN PAINTINGS

CHARLES VIGNIER

34 Rue Laffitte, Paris

ORIENTAL WORKS OF ART

James Connell & Sons

ORIGINAL ETCHINGS

By Cameron, Affleck, Strauz, Walker,
Synge, Baird, Bejot, Raeburn, Sparks,
Maxwell, Hardie, Eyre, Etc.

47 Old Bond Street, London
and 31 Renfield St., Glasgow

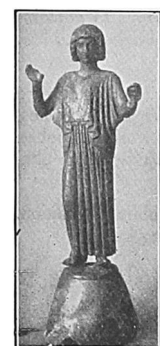
C. & E. CANESSA

Antique Works of Art

Paris: 125 Champs Elysees

Naples: Piazza di Martiri

New York: 479 Fifth Ave.

**Dr. Jacob Hirsch**

PARIS

364 Rue St. Honore
(Place Vendome)

MUNICH

Germany

Arcisstrasse, 17
Cable Address, "Stater"

**NUMISMATICS,
GREEK AND ROMAN
ANTIQUITIES,
High-Class Works of MEDIAEVAL
AND RENAISSANCE ART**

PROVIDENCE.

Out of an unusually interesting "Thumb-Nail" exhibition at the Providence Art Club, many pictures have been sold; those not taken away before Christmas, remaining on exhibition until Jan. 5. Of the exhibitors several have recently returned from abroad, and their contributions had the charm of the unusual. They were Sydney R. Burleigh, H. Anthony Dyer, President of the Club; W. Staples Droun, Lester E. Hornby, Mabel M. Woodward, Angela O'Leary, Julia Brewster and June Rockwell. Among others exhibiting are Eliza D. Gardiner, Henry R. Kenyon, George W. Whitaker, Frank C. Mathewson, Abigail W. Cooke, H. Cyrus Farnum, J. Eliot Enneking, W. Alden Brown, Sophia L. Pitman, H. Cyrus Farnum, Norman MacGilvary, E. L. Swan, William H. Drury, Clara Maxfield Arnold, George H. Hays, William E. Brigham, Earl R. Davis, Carolyn L. Chaffee, B. Wilson Tripp, Rowena E. Peirce, Hope Curtis Davis, Dorothy H. Brown and John G. Aldrich, Jr.

W. Sergeant Kendall has a notable collection of his paintings on exhibition at the

Cleveland, O., is planning a sketching trip to Italy in the immediate future.

Henry Hunt Clark, former head of the Department of Decorative Design at the Rhode Island School of Design, now of the Boston Museum, gave the second, in his course of eight illustrated lectures on "Masterpieces of Design and Composition," illustrating the application of these principles on Tuesday afternoon (Dec. 29) at Memorial Hall. The lectures will be continued on alternate weeks.

Giorgione and Giorgionism.

From the pen of Dr. Lionello Venturi, son of Adolf Venturi, there comes a volume with the above attractive title. Quoting contemporary opinion of Giorgione, he cites the views of Marco Antonio Michel. Giorgione was distinguished from all other Venetian painters by his mental personality; in other words, by the character and elevation of his poetic spirit. During his short life of 33 years, G. Giorgione produced 23 works.



OLD CHINESE LACQUER PAINTING.

In Agopian Sale, Jan. 6-9.

Rhode Island School of Design, and on Monday evening a reception was given in the gallery in honor of the artist and Mrs. Kendall who came from their home in New Haven for the purpose.

H. Anthony Dyer, who has just concluded a successful exhibition at the Tilden-Thurber Galleries, in which he exhibited some of the best work he has yet accomplished, done during the past year in France and Holland; and who, earlier in the season, had remarkable success at his exhibition in

"Arts and Decoration" is concentrating its efforts more and more on the art side of interior decoration. The English adaptations in America architecture are discussed in the current number by C. Matlack Price, "The Jacobean Period," by George Leland Hunter, and "Petit-Point, or Needle Tapestry," by R. R. Treganza. In a lighter vein are William B. McCormick's "Guy Pene Du Bois, Social Historian," and the glimpse at the clever "Illustrated Epistolary Art of Robert Blum," by L. R. McCabe.

The Burlington Magazine

Illustrated and Published Monthly

Price One Dollar, Net

Edited by LIONEL CUST, M.V.O., F.S.A., and ROGER E. FRY, assisted by MORE ADEY

THE BURLINGTON MAGAZINE is recognized as authoritative on questions of Art and Art History from the earliest times to the present day. Its contributors are the highest authorities on their respective subjects. Its illustrations are finer than those of any other Art Magazine, and the reviews published in the Magazine form a complete guide to the Literature of the Fine Arts.

Among the subjects dealt with are:—

ARCHITECTURE
ARMS AND ARMOUR
Books, Binding and Manuscripts
BRONZES
CARPETS
CERAMICS AND GLASS
EMBROIDERIES AND LACE
ENAMELS

ENGRAVINGS AND DRAWINGS
FURNITURE
GOLDSMITH'S WORK
GREEK ART
IVORIES
LEAD WORK
MEDALS AND SEALS
MINIATURES

MOSAICS
PAINTERS AND PAINTING
PLAYING CARDS
SCULPTURE
SILVER, Pewter and PLATE
STAINED GLASS
TAPESTRIES

A classified list of the principal articles published up to date can be obtained gratis on application to our LONDON OFFICE

ANNUAL SUBSCRIPTIONS (including Indices) NINE DOLLARS, POST FREE

NEW YORK—Successors of Samuel Buckley & Co.

244 Fifth Ave. and Twenty-Sixth St.

PARIS—9 Rue Pasquier

LONDON—17 Old Burlington Street, W.

Moulton & Ricketts

(Successors to Arthur Tooth & Sons)

PAINTINGS

**Water Colors
and**

Original Etchings

Always on View

537 Fifth Avenue, New York

E. F. Bonaventure

Works of Art

Books in fine Bindings

Engravings, Drawings

High Class Paintings

601 FIFTH AVENUE

above forty-eight street

NEW YORK

D. S. HESS & CO.

Exhibit a Rare

Collection

of

**Antique Tapestries, furniture
Greek and Italian Marbles**

453 Fifth Ave.

NEW YORK

Vernay

Two Cricket Tables.
A Queen Anne Secrétaire.
A Worcester Tea Service.

of the XVIII Century

10 and 12 East 45th St., New York

217 Piccadilly, London, W.

DREICER & CO
Jewels
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

**THIS house is the
American Rep-
resentative for**

Gorer of London

**Old Chinese Porce-
lain and Hard Stones**

THE Ehrich Galleries

"Old Masters"
EXCLUSIVELY
— OF ALL THE —
EARLY SCHOOLS

707 Fifth Avenue

At Fifty-fifth Street New York

Special attention given to Expertising,
Restoring and Framing Fine Paintings,
also the Re-hanging of Collections.

H. O. WATSON & CO.

601 Fifth Avenue
NEW YORK

Works of Art
Marbles
Period Furniture

THE Folsom Galleries

396 Fifth Avenue (bet. 36 & 37 Sts.)
NEW YORK

Selected American Paintings
Rare Persian Faience

N. E. MONTROSS

Works of Art
MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

HAMBURGER FRES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue St. Honore

CHARLES BRUNNER

11 rue Royale
PARIS

High Class Pictures
by the Old Masters

MONTREAL.

There is general agreement, alike among artists and visitors, that the thirty-fifth annual exhibition of the Royal Canadian Academy of Arts, now being held in Montreal, in the new galleries of the Art Association on Sherbrooks street, is the most important exhibition of Canadian art that has yet been held. It is true that the exhibition contains no work of outstanding genius, but it has an unusually large number of surprisingly good pictures, and the general average marks a distinct advance in quality.

There are altogether 318 pictures on view, of which exactly 100 are contributed by Toronto artists. In addition there is a small exhibition of sculpture and architectural and other drawings. Among the interesting features of the exhibition are three paintings by the Princess Patricia—one a view of Lake Louise, in the Rockies, with the famous glacier and its reflection, another an impression of a Highland stream, and the other a general study, with rich and attractive color scheme.

Naturally the place of honor in the main gallery is given to the President of the Academy, William Brymner, of Montreal. Mr. Brymner's art has broadened and melted very considerably during recent years. He is at his best in landscapes, and all three pictures which he shows on this occasion are country scenes. Their names are suggestive of their character—"Afterglow," "Nightfall," and "Late Afternoon." Mr. Brymner has succeeded in each in imparting a sense of intimacy and at the same time of elusive mystery. The coloring is lush but low-toned.

All the leading Montreal artists are showing, the principal pictures being lovely, evanescent landscapes by William H. Clapp, and landscapes by that brilliant artist, Maurice Cullen. There is the usual run of portraits, and in this connection a feature is that Miss Laura Muntz, the well-known painter of children, has struck out on a new line, in which she introduces madonnas and angels—thus combining the beauty of idealism with the loveliness of little girlhood.

MILWAUKEE.

Although treasures have often been found in unexpected places, it gives one something of a jolt to find \$200,000 worth of paintings by old masters in the private apartments of a comparatively obscure chaplain. This is a modest estimate of the value of the paintings that hang on the walls of three little rooms occupied by Father Joseph C. Tognoli, chaplain of the House of the Good Shepherd.

Father Tognoli has always known his paintings were valuable. Why shouldn't they be? Some of them had been in his family for hundreds of years. And they have been traveling around in the trail of the priest as he moved from one or two charges since he came to this country. Three years ago he made some important additions to his collection. For he went back home to Rome for a visit, and while he was there a final division was made of the family treasures and heirlooms, which resulted in the priest getting a few more paintings, some of which are said to be priceless.

THE CARROLL GALLERY

OF LONDON, ENGLAND
10, GEORGE STREET, HANOVER SQUARE, LONDON, W.
EXCLUSIVE REPRESENTATIONS FOR THE PRODUCTIONS OF
CHARLES JOHN COLLINGS
'Rank among the most remarkable achievements since the days of Turner'—*London Observer*.
'Probably the most exquisite things in London at this moment.'—*Evening Standard*.
PLEASE ADDRESS ALL COMMUNICATIONS AS ABOVE

WM. B. PATERSON

Pictures
OLD AND MODERN

5 OLD BOND ST. LONDON

THE PERSIAN ART GALLERIES,

Lustred Pottery, Glasses, Bronzes,
Miniatures MSS., Textiles, etc.

THE RESULT OF RECENT EXPLORATION AND EXCAVATIONS
IN PERSIA, MAY BE SEEN AT
128 New Bond St. London W.

J. CHENUE

Special Packing of
FURNITURE, PICTURES, MARBLES
AND WORKS OF ART

10 Great St. Andrew Street Shaftesbury Avenue
LONDON, W. C.

Correspondent in Paris—
P. CHENUE, 5 Rue de la Terrasse, 17e



H. N. VEITCH

Old Silver
Sheffield Plate

2 Carlton Street
Piccadilly Circus, London

NETHERLANDS GALLERY

Pictures by the Ancient Dutch, Flemish
and Early English Masters

11A KING STREET, ST. JAMES', LONDON
(Two doors from Christie's)

DOWDESWELL OLD PAINTINGS

160 New Bond Street, London



HASSAN KHAN

Antiquities, Direct Importation
from Persia of rare
Faience, Mss. Tiles,
Miniatures, etc.

24 Rue Buffault
PARIS

63 East 59th Street
NEW YORK

Daniel Gallery

2 WEST 47th STREET

MODERN PAINTINGS

Exhibitions of Paintings

POWELL ART GALLERY

983 Sixth Avenue
Bet. 55th & 56th Sts. NEW YORK CITY

Paintings Restored, Cleaned, Varnished and
Relined. — OLD PORTRAITS COPIED

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

P. W. FRENCH & Co.

6 EAST 56TH STREET, NEW YORK

RARE ANTIQUE

Tapestries, Furniture
Embroideries and Laces

ALSO OTHER ART OBJECTS FOR
MUSEUMS AND COLLECTORS
Formerly 142 Madison Avenue

H. Van Slochem

Old
Masters

477 Fifth Ave., New York
(Oppo. Public Library, Entrance 2 E. 41st St.)

Vickery Atkins & Torrey

ETCHINGS, ENGRAVINGS, PAINTINGS
JAPANESE PRINTS, PORCELAINS
AND OBJECTS OF ART

550 Sutter Street San Francisco

Kouchakji Freres

7 E. 41 St., New York City
64 Rue Taitbout, Paris

Rakka, Babylonian and Per-
sian Potteries. Iridescent glass,
and enameled glass. Oriental
rugs, etc.

Guaranteed Genuine

CH. LOWENGARD

26, Ave des
Champs Elysées

PARIS

WORKS of ART
TAPESTRIES
and
FURNITURE

BÖHLER & STEINMEYER

HIGH CLASS OLD PAINTINGS—WORKS OF ART

34 WEST 54TH STREET

NEW YORK

JULIUS BÖHLER
Briennerstrasse 12
Munich

STEINMEYER & FILS
Paris: 3 Place du Theatre Français
Cologne: 3 Domkloster

E. M. HODGKINS

*Works of Art
Drawings
and
Pictures*

630 Fifth Avenue

LONDON **PARIS**
158b New Bond St. 18 Rue de la
Ville l'Évêque

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

**Scott & Fowles
Company**

Dealers in Superior

PAINTINGS

OF THE

Old and Modern Schools

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

556-558 Fifth Avenue,
Bet. 45th & 46th Sts.

London, 15 Old Bond St.
Paris, 17 Place Vendôme

**THE RALSTON
GALLERIES**

**HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS**

567 FIFTH AVENUE

**CHARLES 718 FIFTH AVENUE
NEW YORK**

EXHIBITION of fine old Elizabethan
Jacobean, Queen Anne, Georgian
and Adams Rooms.

Tapestries, Early English Furniture,
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains.

FRANK T. SABIN

PICTURES, ENGRAVINGS,
DRAWINGS, MINIATURES,
RARE BOOKS, AUTOGRAPHS, ETC.

172 New Bond St., London, W.

MAX ROTHSCHILD

Old Masters

THE SACKVILLE GALLERY
28 Sackville Street LONDON, W.

**BLAKESLEE
GALLERY**

665 Fifth Avenue

Early English, Spanish
and Dutch Paintings

ALSO

PRIMITIVES
of the Italian School

J. & S. GOLDSCHMIDT

Purveyors to the
Principal European Courts

Old Objects of Art

New York: 580 Fifth Avenue
Paris: 33 Avenue de l'Opéra
London: 20 Woodstock Street
Frankfurt a/M.: Kaiserstrasse 15

Galerie Heinemann

MUNICH



HIGH Class Paintings
of the German, Old
English and Barb-
izon Schools.



The U. von MALLMANN
GALLERIES
BERLIN
ANHALTSTRASSE, 5
High-class Old Paintings and
drawings.

**The Kraemer
Galleries**

French Paintings

Objets D'Art and Furniture
of the Eighteenth Century

PARIS

96 Boulevard Haussmann

**JACQUES
SELIGMANN**

57 Rue St. Dominique
(Ancien Palais Sagan)

PARIS

12 Old Burlington Street
LONDON, W.

Jacques Seligmann & Co.
INC.

705 Fifth Avenue
NEW YORK

Galerie Kleinberger

9 Rue de l'Echelle

PARIS

709 Fifth Ave., New York



Ancient Pictures

Specialty Dutch,

Flemish Schools

**E. Gimpel &
Wildenstein**

**HIGH CLASS
OLD PAINTINGS**

OLD DRAWINGS

AND

WORKS OF ART

PARIS

57 Rue La Boétie

NEW YORK

636 Fifth Ave.

**GEORGE BUSSE
PRINT SELLER**

12 West 28th Street
NEW YORK

**LEWIS AND
SIMMONS**

*Rare Objects of Art
and Old Masters*

581 Fifth Avenue
NEW YORK

LONDON
180 New Bond St.

PARIS
16 Rue de la Paix
22 Place Vendôme

Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

Cottier

718 FIFTH AVENUE
NEW YORK

The French Gallery

WALLIS & SON

High - Class - Pictures

120 Pall Mall, London
and 130 Prince's Street, Edinburgh

Victor G. Fischer

*Old Masters
Exclusively*

467 Fifth Ave., New York

Opposite Public Library